

ULSTER ARCHITECTURAL HERITAGE SOCIETY

HISTORIC BUILDINGS

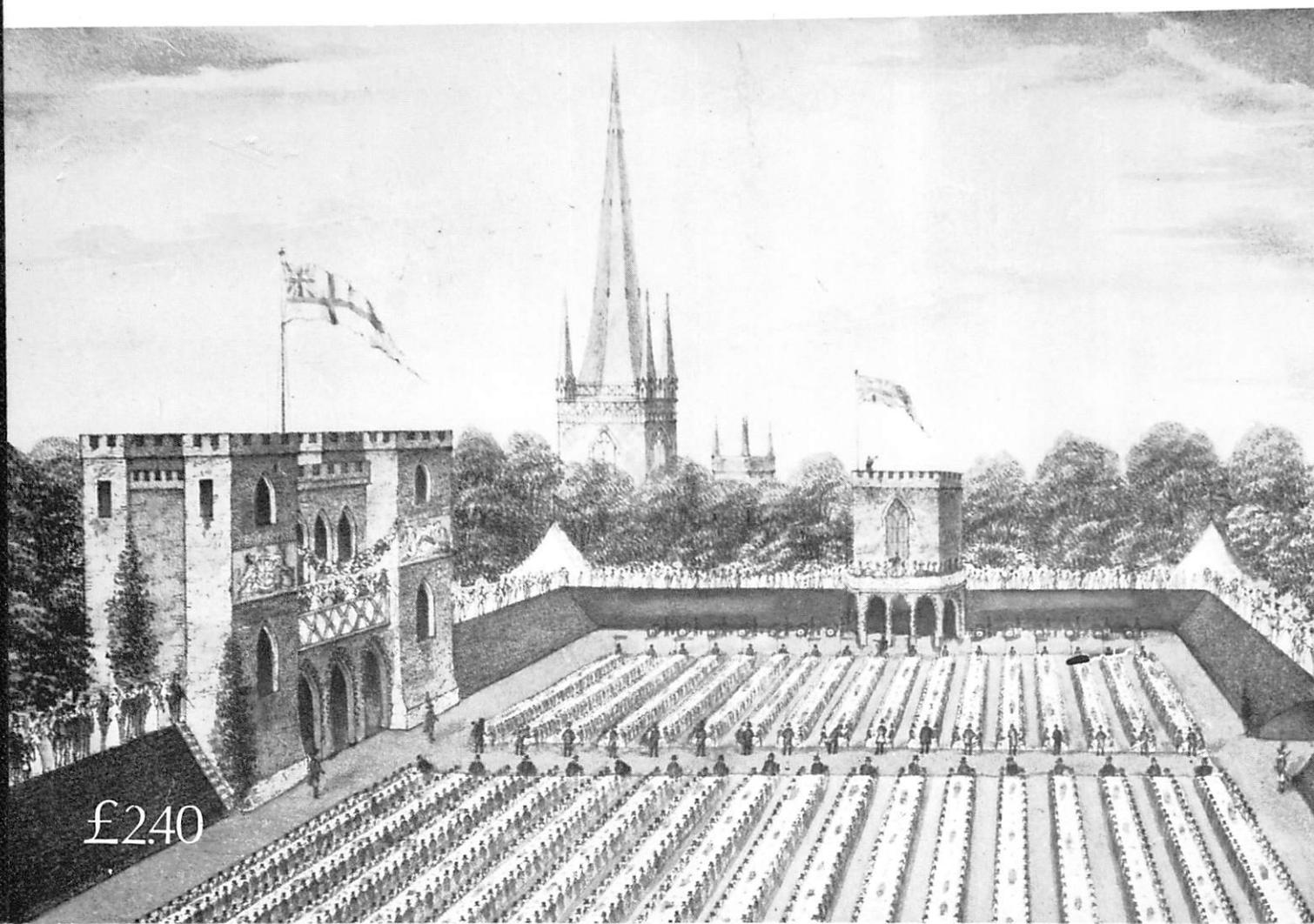
GROUPS OF BUILDINGS

AREAS OF ARCHITECTURAL IMPORTANCE

IN THE TOWNS AND VILLAGES OF

MID DOWN:

HILLSBOROUGH, DROMORE, DROMARA, BALLYNAHINCH,
THE SPA, DRUMANESS AND SAINTFIELD



£2.40

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Prepared for the Society
July 1974
by
C. E. B. BRETT

ACKNOWLEDGEMENTS

The compiler wishes to thank all those who have helped in the preparation of this List: in particular, Professor E.R.R.Green, Major Robert Stephens, Canon John Barry, and Mrs D.R.S.Kingan, of Hillsborough; the Earl of Clanwilliam, of Montalto, Ballynahinch; Mrs J.E.Sayers of the Spa; Lt. Col. F.M.Cunningham of Dromara; Mr J.E.C.Lewis-Crosby and Lt.Col. M.C.Perceval-Price of Saintfield; Mr Edward McParland; and Mr Hugh Dixon. Canon Barry kindly made available documents in his custody. As recounted in the Preface, much of the preliminary work, especially the initial investigation on the ground, was undertaken by Lady Dunleath. Once more the compiler must express his deepest gratitude to the ever-helpful staff of the Public Record Office of Northern Ireland, and of the Belfast Linenhall Library. One of the consolations of working in Ulster, even in trying times, is that the members of staff of these learned institutions are so generous, friendly and pains-taking.

The publication of this List, and the number of illustrations it contains, have been made possible once again by grants from the (now defunct) Down County Council, and from the Northern Ireland Tourist Board, which are warmly appreciated.

The illustration on the front cover is from a print, in Hillsborough Castle, of the great Downshire Wedding Feast in the Fort on 18th October, 1837. It, and the vignette on the title-page from the Manning Survey of 1856, are reproduced by permission of the Public Record Office; as also the drawing on page 12. The Lawrence photographs on pages 5, 39 and 40 are reproduced by courtesy of the Public Record Office and the National Library of Ireland. The marginal drawing on page 13 appears by courtesy of Trinity College Library, Dublin. The prints on pages 33 and 41 are taken from M'Comb's Guide to Belfast. The prints of Dromore Motte on page 4, and of Hillsborough parish church on the back cover, are from Dubourdieu's Statistical Survey of 1802. The photograph of Dromore on page 29 appears by permission of the Linenhall Library; that of Saintfield on page 47 by permission of the Ulster Museum. The plan of the Puzzle Walks at the Spa on page 43 was kindly supplied by Mr W.H.N.Downer. The architectural drawings on page 35 appear by leave of Mr Hugh Dixon and the Ulster Museum. The photographs on pages 3, 10, 17, 20 (other than e), 22, a on page 35, and 44, are by Mr Neil Marshall. All the remaining photographs were specially taken for this List by Mr Gerard Camplisson.



It is not suggested that all buildings listed must be retained in any redevelopment. Individual buildings are marked A when they are considered of outstanding merit or importance, and are considered essential. Those marked B are important and should be retained, if at all possible. The rest are of sufficient importance to merit integration in any new scheme. Groups marked G should wherever possible be retained, though the buildings constituting a group may, individually, be of varying interest and importance. Many of these will be suitable for treatment either as conservation areas or as general improvement areas.

PREFACE

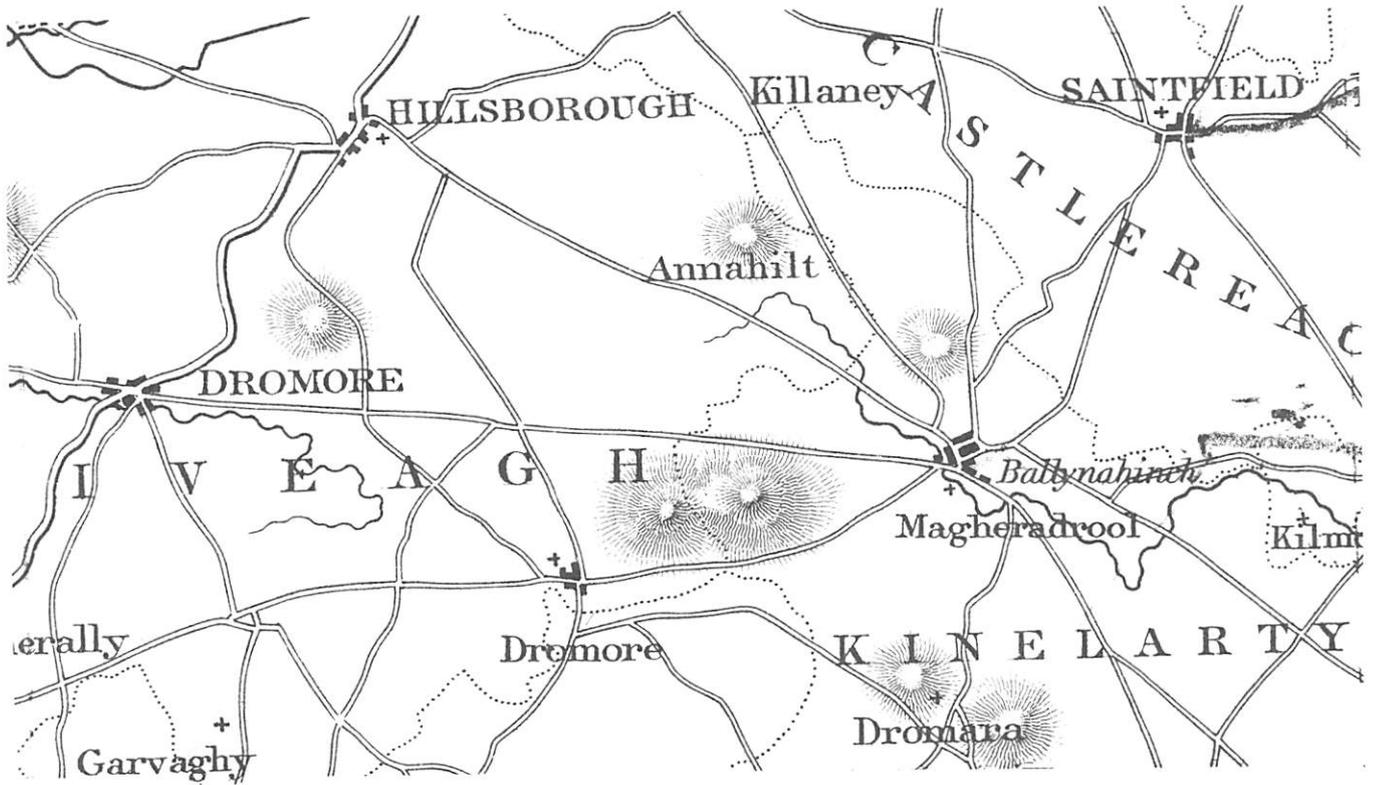
In the spring of 1971, the Society received an urgent request from Building Design Partnership and the Down County Planning Officer to carry out an emergency inventory of buildings of importance for inclusion in their Mid-Down Area Planning Statement. This request followed hot on the heels of an earlier invitation to assist with their Downpatrick Area Plan. A provisional listing was prepared within six months by Lady Dunleath and the compiler of this List; it was completed on 31st December 1971; and was published as an Appendix to the Planning Statement in December 1972.

The present volume, twenty-first in the series published by the Society, represents a greatly expanded and substantially revised version of that Appendix, with the addition of the references and illustrations which were lacking from the interim document. It does not cover quite the same area; no attempt has been made to cover Carryduff, nor what the Planning Statement sweetly calls the "stop-line settlements" - Drumbeg, Drumbo, Ballylesson, Edenderry, Purdysburn, Newtownbreda, and Castlereagh. Only the towns and villages, and a very small number of adjacent buildings of outstanding importance, are dealt with in this List. No attempt has been made to cover the buildings of the intervening countryside.

The compiler accepts full and sole responsibility for the judgements on questions of taste or opinion which this List contains, while once again paying tribute to the invaluable work undertaken by his colleague, Lady Dunleath, in the earlier stages of the survey. In this, as in previous publications of the Society, criticism, where thought appropriate, is expressed in uncompromising terms. This sometimes gives offence to the owners of buildings, and to others. But it must be said that those who neglect, spoil or vulgarise the buildings in their charge give offence to others also. It is the object of the Society to open the eyes of the people of Ulster to their surroundings; to bring them to a more lively appreciation and awareness both of what is good, and of what is bad. The Society makes no apology for expressing its views forthrightly and with vigour. It is the hope of the compiler that this List will serve to enhance the enjoyment by many people of the better buildings of Mid Down; and will awaken them to the need to protest against the degrading of their architectural heritage, wherever it occurs.

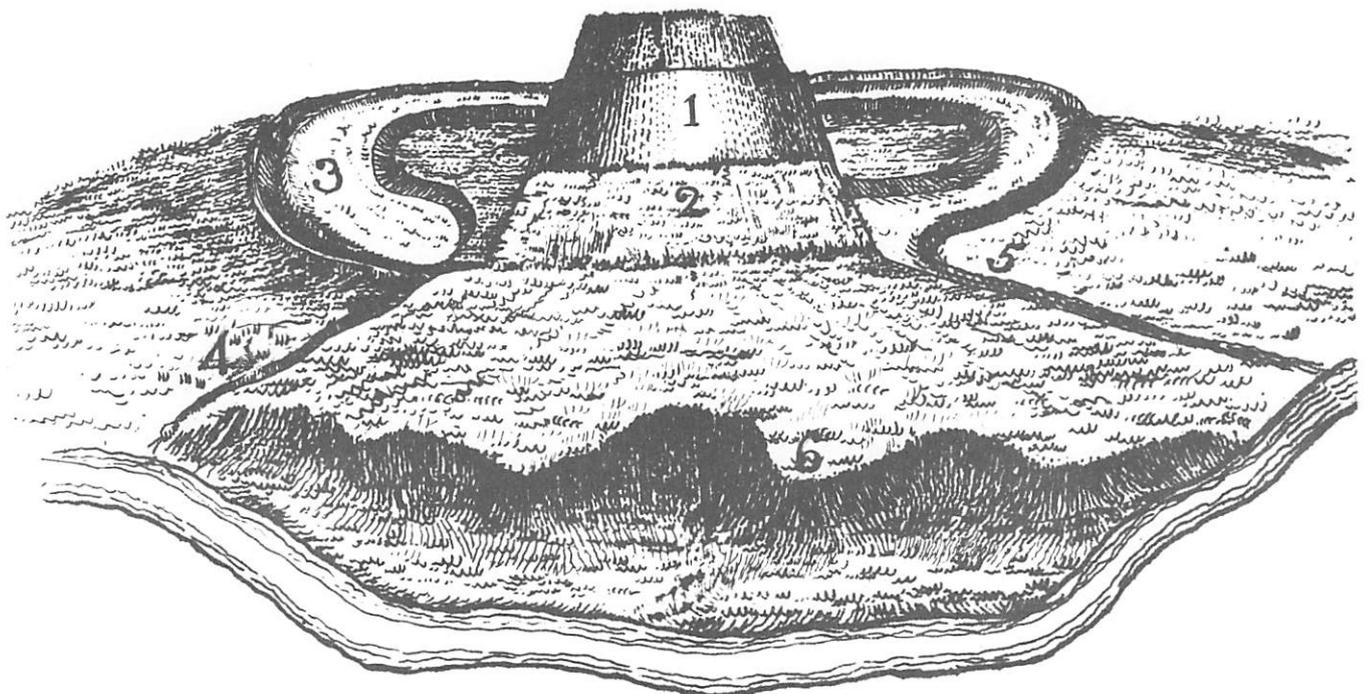
Plasterwork from Montalto (page 35)





Above: Part of Mid Down, enlarged from Samuel Lewis' Atlas of the Counties of Ireland, published in 1837. This map is curious in several respects. DROMORE is correctly shown; Dromore, in lower-case type, should read Dromara; Dromara is shown where the Spa should be; Drumanness, product of the industrial revolution, does not appear at all.

Below: Dromore Motte, as illustrated by the Rev. John Dubourdieu in 1802. He provides no key to the numerals, but says: "This mount is situated at the north-east extremity of the town, above the river Lagan, its circumference nearly six hundred feet, the perpendicular height near sixty feet, the diameter at the summit fifty-five feet; the whole surrounded by a rampart and battlements; the trench, which terminates on a precipice, has two branches embracing a square fort of a hundred feet in diameter. From the Lagan to this ancient fortification is a covered way upon the descent of the precipice, two hundred and sixty feet in length, seven feet wide, and nine feet deep. All this will more plainly appear by inspecting the annexed plan . . ."



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U.J.A.	Ulster Journal of Archaeology



Heavy traffic through the square, Hillsborough, at the beginning of this century. Note the road surface, the frontage line of the Hotel, now replaced by the set-back Council offices; and the rural whitewash of the pair of tall houses next to the Hotel.

HILLSBOROUGH

This is one of the most rewarding small towns in Ireland. It was very fairly described in the Parliamentary Gazetteer of 1844: "Its site is the slope of one of the most conspicuous of the many hills which blend with swells and rising grounds to produce a continuous hilliness and undulation... Though its houses are neither very numerous nor, for the most part, large or individually interesting, they are so neatly and commodiously collocated, and enjoy so exquisite a relief from the airiness of their site and the numerous embellishments of the Hillsborough demesne, as to constitute one of the most pleasant and interesting small towns in Ireland... The town acquires an almost aristocratic air from the proximity of the mansion, and seems as if caressed between the lawn and the park..."

This description still holds pretty true in 1974. Hillsborough remains more or less unspoiled, richer in good buildings of the 18th and early 19th century than any other town in the county. Despite the worrying beginnings of window-modernisation and shopfitters' refrontaging, it retains a unity and harmony which are now extremely rare; competitors such as Ardglass, Downpatrick or Killough have suffered far more from the passage of time. Hillsborough is still, nonetheless, a living and indeed lively community. In 1966, its population was 970; by 1972, 1,600; by 1984 a population of 3,700 is anticipated. This sudden pressure will place great stresses and strains on the existing community: it arises mainly from the new attraction of Hillsborough as a commuter centre resulting from the opening of the M1, with its adjacent interchange. On the other hand, Hillsborough will be released, suddenly and almost simultaneously, from another stress and strain when the new dual-carriageway by-pass is opened shortly; the steep and narrow main street will cease to carry the full burden of the through lorry traffic between Belfast, Newry and Dublin; railings and coach-arches will no longer be at the constant mercy of runaway trailer-loads, as at present.

These two drastic changes in the life of Hillsborough will pose many problems. Should the centre of the old town remain a residential community of its own? Or should it be allowed to become a picturesque enclave of cosy antique shops, pubs, and fashionable boutiques? It would seem best to retain a balance between the two; the elegant little shops will bring new money into the heart of the community, and have an economic interest in the maintenance and rehabilitation of its character; but residential accommodation should be retained above, and between, the shops: Hillsborough should not be allowed to become one of the dead museum towns of Europe, like Bruges stone-dead at night for want of inhabitants. The planning and conservation authorities, together with the District Council, must take - and resolutely hold - a firm and fair line.

Hillsborough received a corporate charter in 1661, but as it stands was laid out in the first half of the 18th century by the Hill family - later Earls of Hillsborough, then Marquises of Downshire. No buildings of the original settlement survive; but there is a wealth of later Georgian work. Material for the history of Hillsborough is abundant to the point of embarrassment: the Downshire collection of papers in the Public Record Office is copious and detailed. It has already furnished ample material for three books, one by Canon Barry (published in 1962) and two by Dr W.A. Maguire. There is still room for a detailed architectural history based on these papers; but it will take a full-time scholar a considerable period of research; the compiler of this List acknowledges that his researches have been necessarily sketchy and superficial.

Not that the town has been neglected by other historians. Gilbert Camblin, in 'The Town in Ulster', discusses its layout at some length. Harris, writing in 1744, remarked: "In this place are the Ruins of a noble large House, built within the Area of a regular Fortification, which is now entirely demolished, having been burned down by an accidental Fire, and in the room of it two large squares erected at great expense, designed by the late Lord Hillsborough for Barracks." (Plans for extensive Horse Barracks by William Halfpenny, mostly of Bristol, survive; though they were



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almost certainly never built). "The present Right Honourable Lord intends (as we hear) to build a new Mansion House on the same site, and has fixed on a Plan for a new Town to be built in the Form of a large Square, with a Stately Market House in the Center; to settle in which great Encouragement will be given to Linen Manufacturers. His Lordship has already erected two Ranges of commodious Houses, to each of which are annexed a Garden and Park of five Acres, with Ground for Bleach Greens at a convenient Distance... A very expensive Brewery, with Malt Houses, consisting of two large Squares, was erected by the late Lord, contiguous to the Town..." The northern sections of the wall round the Castle ("stone and lime, seven foot high, near four miles round, a most noble work") date from 1668; the southern section from the re-routing of the Dublin road in the early 19th century. The estate embraces two large artificial lakes, with elaborate sluices and races to feed them: industry as well as amenity was to be catered for by their water. The park itself undulates most satisfactorily, and has many fine mature trees, singly, in clumps, and in avenues. That part of the demesne to the west of the town remains annexed to the former Government House; that part to the east has been turned into a wholly admirable forest park in the care of the Forestry Division of the Department of Agriculture.

All in all, Hillsborough is one of the most attractive places in the northern counties of Ireland. It is encouraging that it has been selected for a special project in European Architectural Heritage Year, 1975. There is no question that Hillsborough's merits can hold their own, not only in an Irish, but even in a European context. It is to be hoped that it will continue to be cared for after 1975 has come and gone. It would be well that the town centre should be declared one of Ulster's first conservation areas under the new legislation of 1972, as yet unused in this respect; considerable sensitivity will be required in its conservation; the living community must not be killed; a delicate line must be drawn between the mild dinginess which characterises the town at present, and the risks of garishness or, still worse, preciousness. The effort will be well worth while.



The Church screen, Hillsborough (No. 2)

No.	Building	Class	Date, Type, Architect, etc.	References
1.	ST. MALACHY'S (C. OF I.) PARISH CHURCH	A	<p>The grandest 18th century church in the county; indeed, one of the best 18th century churches in Ireland. The earlier 17th century church on the same site had become derelict by about 1750; it was entirely reconstructed and enlarged - though partly on the same foundations - by Wills Hill, Earl of Hillsborough, later 1st Marquis of Downshire, between 1760 and 1774; he had hoped that his church would be accorded cathedral status, in which hope he was disappointed, but as a building it better deserves the honour than the cathedral churches of either Dromore or Downpatrick.</p> <p>The name of the architect has, unhappily, been lost. A statement taken from Andrew Jamieson, one of the painters and glaziers who had worked on the church, made in 1819, says: "Architect of London, (does not know the name) who made and sent over all the Plans and Drawings, and also a Model." Three candidates for the attribution have been suggested; Dr. Alistair Rowan has proposed Sanderson Miller, to whom Lord Barrington seems to have introduced Hill in 1763, and says the church is "a remarkable example of 18th century Gothic, and many of the details, such as the crockets at the intersection of the vaults or the machicolations of the towers are typical of Miller's designs". The late Sir Albert Richardson proposed his namesake George Richardson, to whom was attributed a rather similar church at Stapleford, Leicestershire; but Colvin has thrown cold water on the attribution to George Richardson of the latter. Another possibility is Francis Hiorne of Warwick, a specialist in the Gothick style, who certainly designed St. Anne's church in Belfast for Lord Donegall at almost exactly the same date.</p> <p>Whoever the designing architect was - and Jamieson's lapse of memory is maddening - his plans clearly underwent much modification at the hands of the Surveyor, Charles Gardner, who, though only 20, with his brother John "had the entire direction in building the Church and made many alterations in the drawings and plans"; as also at the hands of the Marquis himself and his agent, Samuel Smith. The Marquis took a surprisingly detailed interest in the work; in June 1772 he wrote to Smith "I languish to have this church finished... Is it not time to fix upon the Shape height etc of the Pinnacles of the great tower? I request that you will keep men constantly at the polishing of the Spire, that not any roughness may remain. The lead at the top of the Spire Windows to be secured against Wind..."</p> <p>The names of all the craftsmen, with their parts in the work, are recorded by Jamieson; the stone-cutting, and especially the spire, were the work of James McBlain and his son David.</p> <p>The church comprises an octagonal porch below the principal tower, whose front wall incorporates armorial plaques with the dates 1636 and 1774; a long and tall nave with ribbed and vaulted ceiling; transepts leading to pinnacled transeptal towers; chancel; and sanctuary. It is very fully described in the Archaeological Survey of Co. Down, so detailed description will be omitted here.</p> <p>Internally, the church has been very little altered, apart from some work carried out, quite sensitively, by Sir Thomas Drew in 1898. It is particularly notable for the high quality of its woodwork: high plain oak pews, very fine tall octagonal pulpit with sounding-board, and bishop's throne. The stalls in the chancel are very prettily ornamented with pointed knobs. The gallery has a handsome double bow, and is carried on clustered oak columns; it contains the Snetzler organ of 1773. A small organ of 1795 by England stands in the chancel.</p>	<p>A.S. p. 327 IGS bulletin, 1964, VII,1, pp. 9, 28 Barry, passim BNL 14/18 Sept. 1787 1898 IB p. 100 'Account of Persons employ- ed', 1819, and copy Letter- book, Feb. 1771 - June 1772, both in custody of Canon Barry Warwick Co. Record Office, Ms. 1253 L 774.</p>

No.	Building	Class	Date, Type, Architect, etc.	References
			<p>The church is blessedly free from ornate glass; all but the top section of the east window is of very pleasant simple diaper-pattern tinted glass in warm colours. Rather surprisingly, this appears to be all (or almost all) original: one of the lower panes in the east window was found, on restoration, to be inscribed "To the order of the Earl of Hillsborough, April 1772". It was made in London and brought over by a glazier called Matthew May. The top section of the east window contains a group of overfed cherubs, puffing and flapping amidst cotton-wool clouds, and wearing their wings like mufflers; Mr.H.W.Clokey writes "The glass in the tracery opes of the Chancel window - stained and monochrome painted whites, with the exception of the pot-metal colours used in the wings of the Cherubs - is no doubt the work of Francis Egington of Birmingham from drawings (or adaptations) by Sir Joshua Reynolds; ...though itself of little aesthetic value... it is pleasing in its setting, and the only glass of its type known to me in Ireland".</p> <p>The church contains several memorials of merit or interest, including:</p> <ol style="list-style-type: none"> 1. To Henry and Peter Leslie, d. 1774, by Nollekens; marble; a sad cherub leaning on an egg-shaped urn. 2. To the 5th Marquis of Downshire, d. 1874, by J. Forsyth; a cloying composition in white marble, two angels holding up papa's portrait for the benefit of sorrowing mother and child. 3. To Rev. John Dickson and Henrietta Hariwell, erected 1815, an austere but excellent plain memorial incorporating urn and fan motif. 4. To Rev. John Leaths, d. 1737, who "really did leave half of his goods to the poor", erected by Daniel Mussenden, merchant. <p>There is also an unsigned bust of the first Marquis in a niche in the porch. The very musical peal of eight bells dates from 1772. The light fittings, which are uncommonly appropriate, were designed by Sir Albert Richardson and installed in 1956.</p> <p>The church underwent major restoration between 1951 and 1956, under the supervision of Sir Albert Richardson as honorary architect. It is now in excellent structural and decorative order. On one matter of taste, however, one may take leave to differ from Sir Albert: the main tower, and the upper sections of the transeptal towers, have been very aggressively repointed, with cement rather than lime, and in an unhappily protruding style, in contrast to the appearance of the rest of the stonework. The resulting patchwork appearance is a pity; it is as though parts only of a Georgian sideboard had had their patina removed; and it will be a good many years until the church again weathers into a unity. The repointing of the transeptal towers had been carried out at an earlier date under another architect, and it is fair to admit that Sir Albert was thereby faced with an awkward problem. However, it is much to be hoped that Ulster masons and architects will abandon the unhappy practice, only quite lately introduced, of allowing repointing to spread a reticule of cement all over the face of the older material.</p> <p>The church is magnificently sited on the hillside above the main street, close to, and just below, the Fort. It is approached by a broad grass avenue flanked by very tall mature lime trees, interspersed with rhododendrons. It will perhaps soon be time to consider interplanting young trees, for the avenue has now reached its prime. In the church grounds there is a curious pinnacled gateway of soft stone, the keystone carved to represent a mitre'd head, which seems much earlier than the present church - possibly a survivor of the church of 1636; it leads now to the churchyard, but formerly provided an</p>	

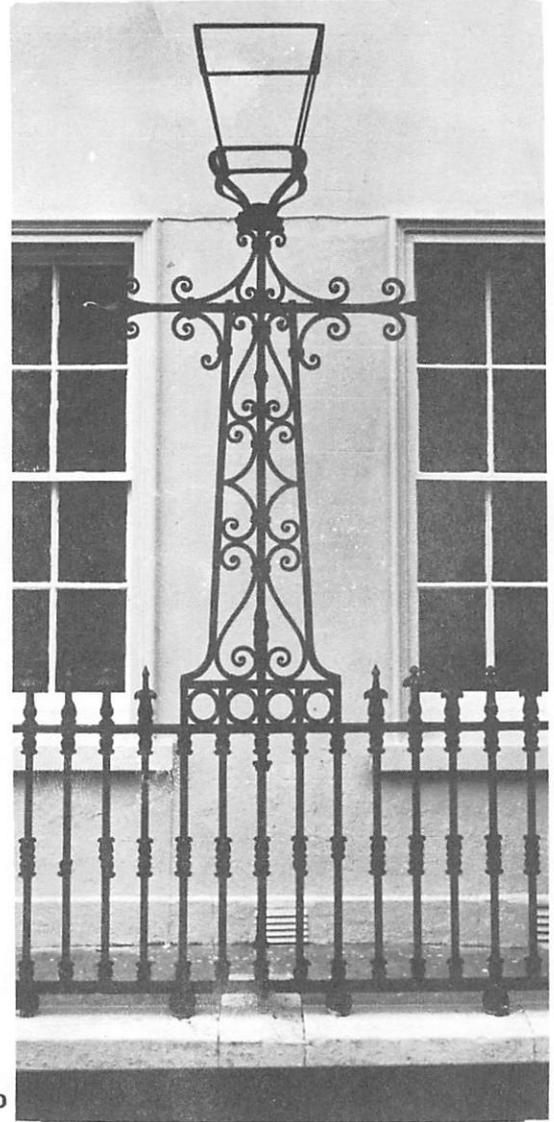
No.	Building	Class	Date, Type, Architect, etc.	References
2.	CHURCH SCREEN, SEXTON'S HOUSE, and PARISH ROOM	A	<p>access route through gardens from their houses for the organist and the agent. There is also, close to the church, a memorial to the composer Hamilton Harty, carved by the late Rosamund Praeger. It takes the form of a square stele, culminating in a shallow bird-bath, with eight figures of musicians at the corners; they include harper, bagpiper, and a remarkable figure preparing to clash its cymbals at the sounding of the last trump.</p> <p>This screen is of exceptional merit and interest; at each end is a long low pavilion, with three little Gothick spirelets; both were originally school-houses, one for infants and girls, the other for boys; the former is now the Sexton's house, the latter the parish room; this has unhappily lost its central pinnacle. Between them, divided by railings and splendid gates, are four square piers, with round shafts at the angles, each surmounted by four ball-shaped finials. It is good news that a restoration scheme for the screen and pavilions is to be undertaken as soon as the finances of the church permit.</p> <p>The siting of the red-brick public lavatories at the northern end of the screen is quite exceptionally unfortunate, and equally unnecessary; there is no good reason why the lavatories should not have been built, close by, on a site in the concealed car park. Perhaps this could still be done?</p>	



No.	Building	Class	Date, Type, Architect, etc.	References
3.	HILLSBOROUGH FORT	A	<p>The outer ramparts of this early star-shaped artillery fort were built by Col. Arthur Hill about 1650; the original Letters Patent of Charles II, appointing Hill Hereditary Constable, recite that he "hath within these few yeares built att his owne charges ... a considerable place of strength... fortified with fower Bastions or Flankers which commands the chiefest roade... leading from Dublin to the townes of Belfast and Carrickfergus the surprise whereof upon any insurrection might prove very prejudiciall to our service..." The ramparts are of earth, eight feet high, with a revetment of random stone, and overlook the town, the church, and the later artificial lake to the east.</p> <p>The original 17th century gatehouse in the west wall was extensively and attractively rebuilt in the Gothick manner in the mid-18th century, perhaps to designs by Sanderson Miller as Dr. Rowan suggests. Mrs. Delaney mentions the rebuilding in 1758: "the old castle is fallen to decay, but as it is a testimony of the antiquity of his family he" (Lord Hillsborough) "is determined to keep it up. The castle consists of one very large room, with small ones in the turrets; the court behind it measures just an English acre, and is laid down in a bowling green, and round it is a raised high terrace, at each corner of which is a square of about fifty feet, which are to make four gardens... the walls are built with battlements..."</p> <p>The gatehouse is a rectangular two-storey structure of rubble masonry, with brick dressings and fortifications, and tall square corner towers, much battered at the base. Doors and windows are in the Gothick taste, with suitable dripstones and corbels. There is a very pleasing little gazebo with ogee windows above an archway in the northern rampart.</p> <p>The whole Fort was presented by the Downshire family to the state in 1959, and restoration by the Department of Finance has been substantially completed, though work is still, fifteen years later, proceeding lethargically on the rampart walls. The attractive slate hanging of the rear wall has been removed, and brownish modern roughcast has been substituted. Though no doubt historically correct, this is visually rather unsatisfactory. It has apparently always been troublesome - in January 1772 Smith reported to the first Marquis "The Damps of this Season are beyond Description... The Rain and Frost have almost strip'd the rough cast off the Castle." Public lavatories, and a residence for a caretaker, have been inserted in the ground floor of the gatehouse. The large room on the first floor is firmly locked; some day it is supposed to be opened as an architectural museum. The former bowling green is disfigured by a half-moon-shaped excavation, from which nothing of any significance was extracted; but the authorities are too fond of it to fill it in. The public is grudgingly allowed in, but is far from being made welcome.</p>	A.S. pp.409-411 IGS bulletin, 1964, VII, 1, pp. 9, 28 Mrs. Delaney's letters III, p. 513 Barry, pp.45-50.
4.	CHURCH WALK	A	<p>Formerly a pleasant avenue of trees providing direct access on foot from the Castle, through the grounds of the Fort, to the church. Unhappily all the trees, in contrast to those in the care of the church, have been brutally pollarded by the Historic Monuments authorities.</p> <p>Inset in the wall at the entrance to the Fort enclosure is a stone inscribed "6 feet south east / of this slab / the Regium Donum / was signed / by King William III / of glorious memory / to the Presbyterian / body, which they / were deprived of / by Mr Gladstone in / 1869", the concluding words having been half-heartedly filled in by some subsequent pacifist or ecumenist.</p>	



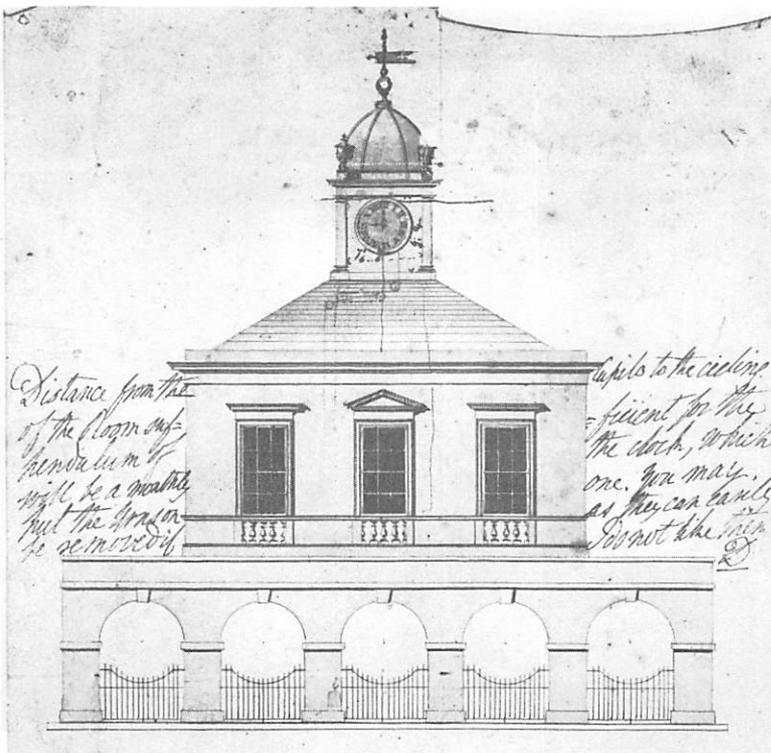
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Hillsborough

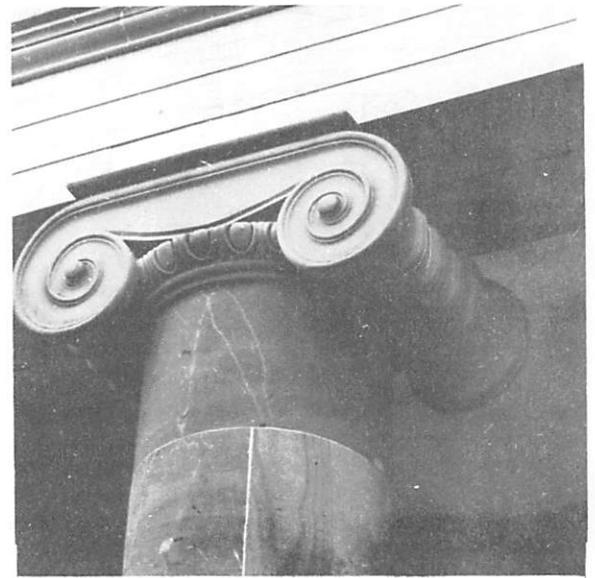
- a Gateway to Church Walk, the Square (No. 25)
- b Lamp bracket, Ballynahinch Street (No. 35)
- c Nos. 18 and 20, Ballynahinch Street (No. 35)
- d Drawing for Market House, by James McBlain, annotated by Lord Downshire (see No. 5)
- e Gazebo on the walls of Hillsborough Fort (No. 3)

e





a



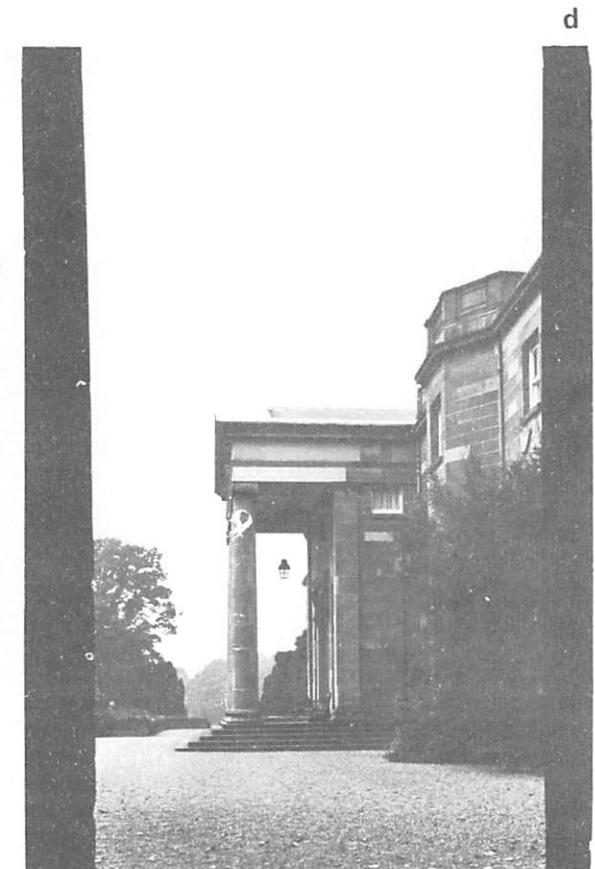
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b



c



d

Hillsborough Castle (No. 6)

- a *The entrance front.*
- b *The portico of the garden front.*
- c *The Doric summer house (No. 8)*
- d *The garden front from the Doric summer house.*
- e *Detail of Ionic capital, garden front portico.*

No.	Building	Class	Date, Type, Architect, etc.	References
			<p>also employed; in 1838 Lord Downshire directed his agent to consult Mr. Sands about chimney flues; and added, "I am not surprized at the state of the Timbers in My Ladys Dressing Room, nor at any Thing that is bad, in any Work that was done by the People who were employed by my Father. Such men as Lilly Brettingham & a host of others plundered & cheated in every way they could, indeed who is free from such Sharks & parasitical plants?"</p> <p>To the north of the entrance courtyard there is a substantial range of kitchen and subsidiary buildings, a jumble of little interest. The exterior of the house has been well cared for since it became the formal residence of the Governor in 1925; stonework has been replaced to a considerable extent; Georgian glazing bars are complete. The interior was considerably damaged by fire in 1934, and the opportunity was taken of inserting much formal, not to say regal, plasterwork in a style which might fittingly be described as "Late (British) Empire". Since the office of Governor of Northern Ireland disappeared in 1973, the building has remained empty and echoing, well cared for but seldom used. Its future, and that of the extensive lakes and pleasure-grounds attached to the house, must be the subject of serious concern; it is to be hoped that a suitable function, allowing of public access, may be found before either house or demesne start to deteriorate from want of use.</p>	
7.	ENTRANCE SCREEN	A	The entrance screen incorporates stone piers (much worn) and ornate mid-18th century wrought iron gates and railings, brought here from Richhill House, Co. Armagh, and believed to have been the work of brothers named Thornberry from Falmouth, who had settled in Co. Armagh. Parts are undergoing renovation at the time of writing.	AMNI I p.69
8.	SUMMER-HOUSE	A	Set at right angles to the east end of the garden front is a charming tiny Greek Doric summer-house of cut stone, very simple in form but with admirably executed detailing - triglyphs, guttae and anthemion. It has a freshness and lightness that are missing in Hillsborough castle itself. Can it have been an integral part of the house, or could it be an earlier exercise in the Grecian style imported from elsewhere? If so, it would be of the greatest interest to trace its history and provenance.	
9.	GUARD-HOUSE	B	Though its frontage to the square is unworthy, the guard-house comprises a U-shaped two-storey range of buildings of some interest; the central range five-bay, with a three-light door with radial fanlight; the side wings of seven bays; quoined, of stuccoed rubble.	
10.	ICE HOUSE	B	A very pleasant little stone grotto, with brick vaulting inside; probably early 19th century.	
11.	"OLD CROMLYN CHAPEL"		A curiously Stonehenge-like assemblage of roughly-dressed and pecked stones in the grounds is said to represent all that remains of the ancient chapel of Cromlyn; the representation seems however more symbolic than realistic; this is almost certainly a Georgian garden ornament.	
12.	LADY ALICE'S TEMPLE	B	An oddity, perhaps of about 1880, a domed circular tempietto constructed of ten cast-iron columns of some crudity; it looks better from a distance than close up.	
13.	DOWNSHIRE MONUMENT	A	1848; a very tall and imposing fluted Doric column of dressed stone, with a square base, on a podium of three tall raked steps; perhaps by Sands; possibly by Thomas Duff. The more-than-life-sized statue is masked by its platform from any vantage-point near at hand, so it is hard to judge its quality: the name of the sculptor does not seem to be known, and would be hard to guess without an uncommonly tall ladder. Inset in the base to the north are the Downshire Arms, with their immoral motto - "per deum et ferrum obtinui". In the south face, a long and verbose testimonial to the 3rd Marquis who fell off his horse in an apoplectic fit in 1845.	

No.	Building	Class	Date, Type, Architect, etc.	References
14.	MILLVALE HOUSE, and adjoining mill buildings	B	A very pleasing whitewashed five-bay two-storey house, with black painted trim, Georgian glazing complete, a double window above the doorway; in a narrow little valley; at right angles a range of well-kept mill-buildings, of random rubble, with inset quoins of slim and early brick.	
15.	FARMHOUSE, at western corner of Castle Wall		Presumably 1845, when the line of the road was altered and the new wall built: a pleasant four-bay two-storey Victorian house with ornate wooden porch. One of its bowler-hatted stone gateposts bears the incised date 1845.	
16.	PARK LANE and PARK STREET	G	These streets together constitute an L-shaped group of great intimacy and merit, spoiled only by two recent bungalows which are out of keeping with their surroundings. The group comprises:	
17.	INN'S COURT (cul-de-sac off Park Lane)	B	A charming small enclave in a pedestrian close, cobbled, with a good cast-iron pump: a terrace of three houses, built of rubble with granite quoins and brick window-dressings, early-Victorian glazed.	
18.	PARK LANE	B	Opposite, pleasant two-storey stucco houses, with quoins and partly Georgian-glazed, No. 1 recently very well re-painted; The back wall of the Shambles, random blackstone with some galleting, sandstone string-course, and modern brick window-dressings; and three modest two-storey houses of stone with brick trim, most windows unhappily altered, the upper pair very aggressively re-pointed; galleting.	
19.	PARK STREET - Roden House	B	A pleasant five-bay two-storey house, with old rendering and ivy, facing up Park Lane: quoins; architraves to first-floor windows: a wide-arched three-light doorcase with incised ornament. Built by the Downshire family. A modest Friend's Meeting House, still in occasional use, next door.	
20.	PARK STREET Nos. 2-16	B	A row of very pleasant early Victorian cottages, each three-bay, single-storey with dormer; some Georgian glazing survives; variegated finished - pebbledash, paint, rendering; but still a very pleasant group.	
21.	OLD RECTORY (now residential school)	B	First built 1762, enlarged 1803, 1828 and 1830; originally a finely-proportioned rather grand five-bay three-storey house, surmounted by a shallow hipped roof with wide eaves and with a broad porch of four Doric columns at the head of three steps, perhaps by William Farrell, it bears a close resemblance to the porch added to Enniskillen Court House in 1822. Unfortunately, when the Rectory was converted to a school, regrettably inept additional blind bays (housing stairs and plumbing) were added, and unsuitable subsidiary buildings cluster around it. However, it retains its glazing bars intact, the roughcast has recently been well re-painted, and even in its present state it constitutes a memento of past glories. It would be greatly improved if the blank wings were masked in creeper or ivy.	Barry p. 85
22.	THE SHAMBLES (now Art Centre)	B	A grassy square, part enclosed with fleur-de-lys railings, part with an interesting and attractive L-shaped range of buildings: formerly used as a pen for cattle travelling the Dublin Road. Most of the range is of rubble, but part is of white-painted brick, and part constitutes a slate-roofed arcade on cast iron columns. The brick dressed entrance archway is inset in a central pavilion. The weighbridge is of about 1830 - probably the date of the buildings themselves - by H. Pooley & Son. Well-converted to its new use, and tidied up, in 1970 by R. McKinstry and Partner.	



No 25, Main Street, Hillsborough: a simple and modest, but seemly and charming, house, with stone quoins and doorcase. Above, photographed in the spring of 1974 for the European Architectural Heritage Year archive. Below, photographed in late July, 1974, after a new shop-front had been inserted—without planning permission.



No.	Building	Class	Date, Type, Architect, etc.	References
23.	THE SQUARE	G	<p>An interesting and unusual example of spacial planning: in the centre the court-house; to the west the low formal bulk of the Castle; to the east the delightful gateway and lopped-tree-lined-walk to the Fort; to north and south 'seemly terrace houses; the old Dublin Road juking in a dog-leg round the corner of the court-house. The hill-top site opens up views of the surrounding countryside: as Camblin remarks, though the effect of the 'place' is lost, a very pleasing contrast between town and country is obtained instead. The feeling of enclosure was dealt a serious blow when the decision was taken to set back the new Council offices from the front-age line of the former inn; the attractive sideways view of the Fort thus opened up does not really compensate for the loss to the formal structure of the square.</p>	Camblin pp. 77, 78
24.	THE SQUARE, South side	B	<p>Two good tall three-storey rendered houses, with glazing bars complete, one of four bays and one of three, the former wider in all respects, even down to its round-headed doorcase and fanlight. The poker-work plaque and purple painted railings are a pity, though the recent repainting of the woodwork of both houses has brought about a vast improvement.</p> <p>The Council offices of 1964, next door, constitute an unsuccessful (though unquestionably well-intentioned) venture into neo-Georgianism. This was the site of the 18th century Inn, a part of the original design, accidentally destroyed by fire in 1943. The front has been carried through, regardless of expense, in red rustic brick, with stone pediment, venetian window, and four-columnar porch with rather odd square half-acanthus half-Corinthian capitals- round-headed windows on the ground floor; Georgian glazing throughout. If only the building would hurry up and weather, it would fit acceptably into the Square: could one accelerate the process by kipping it? The rear view, very prominent from the Dublin Road, is most distressing: the pattern of small windows, downspouts, and plumbing, could not be less Georgian.</p>	
25.	THE SQUARE, East side	G	<p>A pleasant group, if in no way distinguished.</p> <p>No. 7 is a stone two-storey house with a coach-arch which incorporates a good early 19th century shopfront;</p> <p>No. 6 is seemly two-storey stucco; recently pleasantly repainted; Woods' Shop has been spoiled by unsuitable alterations to doors and windows;</p> <p>A Then comes the very fine wrought-iron gateway to the Fort - a magnificent piece of work, especially the foliated iron lamp-bracket and sprays of acorns over the gate itself; undergoing much-needed repair at the date of writing.</p> <p>No. 4, and Brown's pub, are of stucco and rendering, the windows altered, but painting could help;</p> <p>B Nos. 1 and 2, are a very good pair, five bays, two-storey, with an extra basement storey (recently turned into a boutique) tucked in under the slope of the hillside; Georgian glazing bars almost complete; at present rendered and dreary, but could look magnificent if well repainted.</p>	
26.	THE SQUARE, North side	G	<p>The pebble-dashed outer wall of the guard-house constitutes the rather inadequate western component in this group; the square would be much improved if it were stripped, re-plastered, and suitably painted.</p>	
27.		B	<p>A row of three tall redbrick houses evidently of c. 1780. The first house is of four bays, Regency-glazed, with square-headed doorcase and architraved window inserted in the former coach-arch; the second and third are each of three bays, with keystone semi-circular fanlighted doorcases; only the middle one, unfortunately, retains its Georgian glazing. All three houses are three-storey plus semi-basement, but as the site slopes quite sharply the</p>	A.S. p. 415.

No.	Building	Class	Date, Type, Architect, etc.	References
28.		B	<p>front door of the first is reached by three granite steps, the second by six, the third by nine. The basements of the two latter are lit by windows behind narrow railed openings.</p> <p>The corner house is similar, and of about the same date, but a storey lower; the basement storey has been plastered and becomes the ground floor; fanlight entrance in Main Street, at the rear of the gable; all windows Georgian-glazed; recently well restored and repainted.</p>	A.S. p. 415.
29.	MAIN STREET	G	<p>An excellent street of excellent houses, only a very few spoiled or out of keeping, though many in need of attention and repainting. The combination of curve and slope is delightful; the street curls up the hill from the church gates to the square in a way which is visually satisfying at every stage.</p>	
30.	MAIN STREET, East side	G	<p>The top of the street is a continuation of the east side of the Square. The terrace is pretty well unbroken, though rooflines and door and window-levels are stepped to meet the slope:</p> <p>No. 32 is a three-storey redbrick house, with a slightly convex front, and good plain doorcase;</p> <p>Nos. 26 and 28 are fine two-storey buildings, No. 26 with its original Georgian glazing - 18-pane windows below - the windows of No. 28 now altered; coach-arch; the rough-cast is very dreary;</p> <p>No. 20 a four-bay two-storey house with coach-arch, the ground floor and former three-light Georgian-glazed windows upstairs unhappily altered;</p> <p>No. 18 a nice two-storey three-bay house of stucco, round-headed doorcase, triple outer windows;</p> <p>No. 16, a two-storey four-bay stucco house, round-headed doorcase, Georgian-glazed; unfortunately battered by a runaway lorry;</p> <p>Nos. 12 and 14 (Pottery, Tweed Shop, Antiques), two houses under a single roof - 3 + 3 + 2 bays - two-storey with masked basement, coach-arch, round-headed doorcases with simple fanlights; very well painted and restored, but also unhappily damaged by a passing lorry;</p> <p>Nos. 8 and 10 - post office and funeral furnisher - are the only architectural eyesores in the street; shabby single-storey structures; this would make a splendid show-site for a piece of really skilful infill;</p> <p>Nos. 4 and 6 (Johnstons) a tall three-storey Victorian pair of stucco houses and shops with coach-arch, not really in keeping yet not in any way objectionable - though a bit dingy;</p> <p>No. 2, a five-bay two-storey plus basement house of stucco, with fanlight and Georgian glazing upstairs, turning the corner neatly to the church screen.</p>	
31.	MAIN STREET, West side	G	<p>Again, an admirably coherent sweep - the outer radius of the curve - almost unspoiled by alteration or unsuitable buildings, though in places a bit dingy. The corner is turned by the end house of the north side of the Square:</p> <p>Nos. 27-33: four extremely good stone houses, with some brick trim, some galleting, and most of the Georgian glazing intact, on the steepest part of the slope. No. 27 has a very pretty former shop-window;</p> <p>Here too is one of the very few surviving early milestones in Ulster, cast iron set in granite, "Dublin 70, Dromore 4, Lisburn 3" - Irish miles, presumably - (and no indication of the distance to that nouveau-riche city Belfast). This is one of the milestones set up by the Post Office along the stage-coach roads under an Act of</p>	



a



b



c



d

Hillsborough Georgian:

- a Nos. 1 and 2, the Square.
- b Nos. 12 and 14, Main Street.
- c No. 16, Main Street.
- d No. 32, Main Street.
- e The Square, north side.
- f Roden House, Park Street.
- g The Square, south side.
- h No. 9, Main Street.
- i No. 27, Main Street.
- j No. 7, Main Street.
- k No. 5, Main Street.



e



f



g



h



i



j



k

No.	Building	Class	Date, Type, Architect, etc.	References
32.	STATUE to Fourth Marquis of Downshire	A	<p>1805; and probably dates from the remaking of the road in 1824.</p> <p>B</p> <p>No. 25, a two-storey quoined house of stucco, which used to have a simple granite keystone doorcase, but alas this has very recently been swept away, and a new and wholly unsuitable shopfront inserted.</p> <p>Nos. 21-23 (Hillside Bar), two-storey stucco, Regency-glazed; not very suitably painted, and with unnecessarily obtrusive signs;</p> <p>Nos. 15, 17, 19, two-storey houses, probably of stone underneath, with windows unhappily altered;</p> <p>No. 13, a pleasing modest two-storey stucco house with coach-arch, fanlight, and most of its Georgian glazing;</p> <p>B</p> <p>No. 11, stucco, two-storey and basement, Victorian-glazed, with a fine wide three-light doorcase with fan, and good railings;</p> <p>B</p> <p>No. 9 similar, with Georgian glazing and coach-arch, and five stone steps up to three-light doorcase with both fan and original geometrical side-lights;</p> <p>B</p> <p>No. 7, a good three-bay two-storey brick house, with uncommonly wide windows 16-pane Georgian-glazed, semi-circular-headed three-light doorcase with cobweb fan;</p> <p>No. 5 lower two-storey brick, similar wide windows but in simple architraves, brick coach-arch;</p> <p>In a small and slightly dusty garden, on the site of the former brewery (apparently a Gothick building to match the church opposite) stands a statue of 'Arthur 4th Marquis of Downshire born 8th August 1812 died 6th August 1868, erected by his friends and tenants', on a high stone plinth: the bronze statue was modelled in 1873 by Samuel Ferres Lynn (brother of W.H.Lynn the architect) and was cast by Prince & Co. of Southwark. The Marquis is more than lifesize, though he seems to have been a more-than-life size-man: he is portrayed as a bull of a country gent, with high gum boots, a formidably knobby blackthorn, and an enormous shawl over his arm; his corduroy trousers are rendered with a masterly clarity which recalls the ridge-and-furrow treatment of Nigerian bronze masks;</p> <p>The remainder of the west side of the street, though right in scale, is otherwise undistinguished.</p>	
33.	BALLYNAHINCH STREET No. 10		Formerly a plain stucco two-storey house, with quoins, architraves, keystone stone doorcase, and Regency glazing; well painted; at present undergoing drastic restoration, the outcome of which can only be awaited with baited breath. The new shopfront next door at No. 8 has already introduced a discordant note into this side of the street.	
34.	HARTY HOUSE, Ballynahinch Street, No. 25	B	A four-bay two-storey stucco house with quoins, architraves, Georgian glazing, and a console-bracketed doorcase: this was set aside by the Downshire family as a residence for the parish organist: plaque to Sir Hamilton Harty (1879-1941); the rear part of the house evidently older, white-washed, Georgian-glazed.	
35.	BALLYNAHINCH STREET, Nos. 16, 18, and Northern Bank	G and B	Three houses together in a continuous terrace, of seven then four, then five bays, with a good stone-framed coach-arch and yard wall by way of continuation. All three houses are of stucco, rather arbitrarily divided up, and would look much better if repainted and restored as a single exercise; the present painting arrangements, part off-white, part pale buff, part pale-blue, do everything possible to disunite the group. This block was apparently built as a pair of expansive residences for Lord Downshire's agent and sub-agent about 1780. The garden opposite formed part of the 'pleasure ground' (now rather derelict) surrounding the Church and Fort.	Barry, p. 43.

No.	Building	Class	Date, Type, Architect, etc.	References
36.	ARTHUR STREET	A G	<p>The southernmost house has an arched three-light doorcase filled with Edwardian stained glass; the middle house has a three-light doorcase with incised ornament, and a tetrastyle Ionic doorcase with the corner volutes very correctly turned outwards; the third house is now used by the Northern Bank, and has a flat Ionic-pilastered doorcase. The whole block retains its Georgian glazing-pattern, and has excellent iron railings: also, outstandingly fine (and, in Ulster, rare) ornate cast iron lamp-brackets on either side of the central portico.</p> <p>A most attractive cul-de-sac of terraced worker's cottages ornes of about 1850, single storey with dormers. Basically, the houses are of blackstone, with brick trim, but also with sandstone label mouldings in the Tudor taste - in many cases now much decayed: and between each pair of houses, a stone-framed archway giving access to the rear. Some have been very well restored and repainted; some are semi-derelict; some, alas, have been unmercifully and unsuitably "modernised" with pebbledash and new windows. The blacksmith's house and smithy on the corner of Ballynahinch Street, now semi-derelict, are very important to the streetscape. Unfortunately, the next house in Ballynahinch Street has recently been unsuitably modernised and repainted.</p>	
37.	LISBURN STREET	G B B B	<p>This street contains few buildings of much merit, and many which have been substantially spoiled, but it still provides an appropriate and well-scaled introduction to the village, where further deterioration should be stayed. Within the group, numbers 25, 39 and 58 have recently been very sympathetically repainted; other buildings worth individual notice comprise:</p> <p>The Presbyterian Church - built 1833, but rebuilt in 1885, a hipped-roof stucco building of sub-classical character, with round-headed windows; nice little pagoda-ish ventilator on top;</p> <p>Nos. 39-41, blackstone stone two-storey houses with brick dressings; Georgian glazing bars;</p> <p>Nos. 28-30, roughcast over stone, with triple Georgian windows in the ground floor;</p> <p>No. 12 (Reaney's), a very nice little early Victorian doorcase-and-shopfront-combined next to an unsuitable modern fascia;</p> <p>No. 6, (G. & H. Bell's), dingy but rather good three-bay three-storey house, Georgian glazed, roughcast; wide pilastered doorcase and good older shopfront in contrast with the modern one next door.</p>	Barry, p. 94.



Hillsborough Fort and parish church seen from across the lake

DROMORE

Dromore is a settlement of very respectable antiquity; Saint Colman founded an abbey here, and became the first bishop of the see of Dromore, in the 6th century. The ford of the Lagan at this point retained its strategic importance; the imposing earthwork overlooking the crossing is Norman work, probably of the 11th century. Early in the 17th century the cathedral was built or rebuilt, with a tower-house opposite to defend the bishops, but the cathedral, the castle, the unfinished bishop's palace, and the infant town were all destroyed by Cromwellian troops in 1641. Since then, the history of Dromore has been more peaceable; indeed, two of its Bishops, Jeremy Taylor and Thomas Percy, were men of the highest literary distinction; the latter gathered about him a group of poets and painters, the former including Stott (pilloried, rather unjustly, by Byron), the latter Thomas Robinson, a pupil of Romney, who painted an agreeable picture of an evening party at the Palace, now hanging at Castle Ward, Co. Down.

There is today not much to show for the antiquity or the cultural past of Dromore. In 1846 the compilers of the Parliamentary Gazetteer hit the nail pretty squarely on the head: "The town may be described as consisting of a central square, and radiating streets; but the square is not very spacious, the streets are neither long nor very airy, and the tout ensemble, though quite free from offensiveness, and even partially agreeable, is not particularly pleasing. Though nominally a city, it is really but a small and common-place market-town." This damnation with faint praise has still a good deal of justice; until very recently, the heavy traffic on the main Belfast-Dublin road churned its way through the narrow funnel at the centre of the town in a dusty, never-ending stream. The recent opening of a dual-carriageway by-pass, however, has given Dromore an opportunity to take on new life.

The market-square, and the streets at the centre, have at present an appearance of rather dingy mediocrity; the modern shop-fronts and especially the pub-fronts are brash and vulgar. But the narrow streets both to east and west of the square have much character and several buildings of interest. This is an example of a town which would be greatly improved by the complete redevelopment of its centre - with a great deal of attention paid to the river-banks, the bridges, and the little riverside cathedral. Substantial new housing on the periphery, and the eventual redevelopment of the mill-workers' houses on the outskirts of the older part of the town, will certainly bring about a major change in the present character of Dromore in any event; the historic centre of the little town, if handled with sensitivity, could put new heart into what is a lively community, if visually an unimpressive one.



Bishop Percy's Palace, of 1781 (No. 10)

No.	Building	Class	Date, Type, Architect, etc.	References
1.	MARKET HOUSE, Market Square		<p>In the centre of a rather dreary expanse of tarmac, enclosed by concrete posts and spiked chains, one of the last market houses to be built - architect unknown; contractor J.H.Burns; 1886. It stands on the site of a Georgian market house of 1732, "a substantial edifice", of which no picture seems to survive.</p> <p>An L-shaped building of red-brick, the front of three bays and two storeys, the door and window openings most ingeniously and subtly arranged so that the impost-course of the round-headed doorways at ground level serves as sill to a tall round-headed window in the centre; the impost-course of this serves as sill for the round-headed windows over the doors; and the impost-course of the latter, in turn, serves to outline the oculus window in the gable.</p> <p>The gable is surmounted by a hardly appropriate, but very attractive, wooden pedimented cupola, framing a large clock, evidently closely modelled on that on the much older market house in Banbridge. In the wall below are mounted the old town stocks, which had for many years been mounted on the base of the ancient stone Celtic cross, giving rise to a sardonic poem in the Belfast Newsletter of 23rd July 1805.</p>	Brett, p.67 Mulligan, pp. 45-48.
2.	NO. 30, MARKET SQUARE (South side)	B	A pleasant four-bay three-storey stone and stucco house of about 1835; glazing-bars complete; quoins; painted stonework above, rusticated stucco below; inset floral panels; segmental-pedimented doorcase on console brackets; geometrical rectangular fanlight.	
3.	SMALL'S, 15 Church Street		The building has a nice pair of cast-iron Victorian free-standing barley-sugar columns.	
4.	NORTHERN BANK, Church Street	B	Late 19th century. A fine five-bay two-storey stucco building, well-painted, with Doric doorcase; round-headed windows on ground floor; above, square-headed windows with curly ornate tympana, incorporating the letters NB, within semi-circular hoods with masks on the keystones. Probably by Lanyon, Lynn and Lanyon.	
5.	RECTORY, Church Street, (next to Northern Bank)	B	Set back from the road, an attractive five-bay two-storey and basement roughcast house, with quoins; nice wide Doric doorcase, with fanlight, at the head of seven wide stone steps; the ground floor windows framed in architraves, coupled segmental-headed windows above. Perhaps of about 1840? There was no glebe-house in 1837, and the rectory was only purchased by the Church in 1886; though it is nearly on the site of 'Buckworth's Palace', the episcopal mansion built by William Worsley about 1605.	Lewis I, p.508 Mulligan p. 8.
6.	WAREHOUSE, Church Street, (opposite parish hall)	B	Former three-storey mill building of c. 1800, of brick but the lower floors whitewashed, at right angles to the road, the end only two bays wide: but thirteen bays long. Upper windows glazing-barred, but in poor order.	
7.	HOUSES, Church Street	B	Next door, a good pair of large early Victorian stucco two-storey houses under a single hipped roof; eleven bays in all; canted bay windows linked by a balcony carried on iron columns with arches and curly detailing; in the garden in front, fine mature yew, beech and monkey-puzzler.	
8.	Former RAILWAY VIADUCT	A	Spanning the narrow valley of the stripling Lagan, an exceedingly fine tall structure: seven wide brick arches carried on very tall, slim, tapered pylons of rock-finished stone, the tongues projecting: the upperworks of random blackstone, topped by a coping of granite slabs. Now abandoned and part ivy-clad; the river between this point and the town is extremely attractive, especially where its flow is constrained into a sharp U-turn by stone retaining walls.	
9.	WAREHOUSE (Wm.Liddell & Co.) outbuildings and terrace, Scarva Road	B	19th century redbrick warehouse with rich detailing; beside it a long low range of plain outbuildings; then a terrace of two-storey redbrick workers' houses, some two-bay, some one-bay, with diamond-pattern decoration and keystones.	

No.	Building	Class	Date, Type, Architect, etc.	References
10.	BISHOP'S PALACE (ruins)		1781; architect unknown. The Palace was built by Bishop Beresford, and 'improved' by Bishop Percy, who laid out substantial plantations, gardens, and a glen, which he ornamented with curious painted obelisks commissioned from his attendant artist, Thomas Robinson. Upon taking up his appointment, Percy had to accept a debt of £3,200 to his predecessor for the building, an incumbrance which stretched his finances severely. When, in 1842, the diocese of Dromore was merged with those of Down and Connor, the Palace was sold; after 1883 an attempt was made to establish a Jesuit school there under the name 'Loyola House', but it did not succeed; since then the house has remained "untenanted and desolate". Since the last war all the trees and woods have been cut down, and the formerly handsome foursquare Georgian house, one of the centres of literary and artistic enlightenment in Ireland, has now come to the last and saddest stage of dissolution and decay.	Mulligan, pp. 6-8. Atkinson, pp. 68, 73-74 Gausson, 'Percy, Prelate and Poet', p.271.
11.	PERCY MONUMENT		Off the Dublin Road, in a field behind a petrol station, a pathetic small monument to Bishop Percy, the inscription composed by the local poet Thomas Stott ("Hafiz"): 'P.M. / R.Rd.T.Percy, D.D., / Episcopi Dromorensis / Musarum amicus / Virtutibus, ingenio, literis, / cultus atque praeclarus, / Obiit 1811.'	Mulligan, p.23.
12.	REGENT BRIDGE	B	A three-arch stone bridge, with shallow arches but without cutwaters, of traditional construction and considerable charm, incorporating a tablet inscribed: "REGENT BRIDGE / built in the 30th year of the / Residence in his See / of the Right Reverend / THOMAS PERCY D.D., / Lord Bishop of Dromore / to whom / This Memorial of their Respect / is inscribed by / the Inhabitants of the town / of Dromore / AD 1811".	Mulligan, p. 23.
13.	DROMORE CROSS	B	A ring-headed cross, parts restored in 1887, the remainder dating probably from the 9th to the 11th century; of imposing size, but forbidding austerity. "The cross, which is of granite, was apparently of a plain, almost unadorned, type, and weather and ill usage have gone far to obliterate its distinctive features."	A.S. p. 274 A.M.N.I. p.67.
14.	CATHEDRAL CHURCH OF CHRIST THE REDEEMER (C. of I.)	B	One of the smallest and most modest of Irish cathedrals, but deserving nonetheless of something better than the extremely cursory and unsatisfactory account of it in Dr. Wyse Jackson's booklet on 'Cathedrals of the Church of Ireland.' St. Colman may have founded a monastery here, over which he ruled as abbot and bishop, in the 6th century. This appears to have been succeeded by a medieval cathedral of a modest kind. Dromore Cross and perhaps the curious incised boulder in the chancel, known as St. Colman's pillow, are the only relics of these earlier foundations. The nave and chancel of the present building were built by Jeremy Taylor on his appointment to the see in 1661. The south and west walls of the nave, built of an attractive speckled brownish rubble, survive. "It was thoroughly repaired, enlarged and modernised in 1808, when the tower was taken down, and the original oaken roof replaced by one of slate, chiefly at the expense of Bishop Percy" who also added a modest north transept. The new tower then built is very plain, simple, congruous, and fortified. In 1925, Archdeacon Atkinson commented that, "during Bishop Percy's episcopate, the Cathedral was repaired, enlarged by an addition known as the Percy Aisle, and unhappily modernised throughout; and though we cannot but deplore the substitution of slates for the oak shingles with which it had been up till then roofed, and the effacement of the Jacobean features it had possessed since its rebuilding by Jeremy Taylor - all was no doubt done with the best intentions, and largely at the Bishop's expense." The church was much enlarged in the late 19th century in an extremely harsh blackstone; first in 1868, then in 1899; a new chancel and apse, and a broad north aisle, were added, evidently to the designs of Sir Thomas Drew (whose hand is unmistakably evident in the roof-timbers). The interior is in consequence disturbingly shaped and an unsatisfactory hybrid.	Mulligan pp. 8-11 Jackson, p. 31 A.S. p. 274 Lewis I p. 508 Knox, p. 394 Gunnis, p. 424 1898 IB p.100 Atkinson, pp.74, 87-95.



a



b



c



d



e

Dromore

- a Nos. 1 to 9, Circular Road (No. 18)
- b the rectory (No. 5)
- c Northern Bank (No. 3)
- d the cathedral (No. 14)
- e Gallows Street (No. 25)
- f No. 24, Meeting Street (No. 18)

f



No.	Building	Class	Date, Type, Architect, etc.	References
			<p>The cathedral contains a memorial to Bishop Percy, simple but excellent (marble mitre, crozier and bible) by Sir Richard Westmacott (1775-1856), a fact which the Archaeological Survey thinks unworthy of notice. There are also more modern memorials of merit to the 3rd Lord Clanwilliam (obit 1879), comprising a most uncommon and pleasing scrolly copper three-dimensional plaque attached to a slab of rust-coloured marble; and an elliptical plaque of translucent marble in memory of the 4th Lord Clanwilliam, with polychrome crest and fine lettering in the manner of Eric Gill.</p> <p>A good 17th century font, and a remarkable oak Jacobean poor-box, both under the tower, are the only surviving relics of Jeremy Taylor's cathedral. The Victorian pulpit is highly foliated. There is good ironwork on the gallery. The pews are for the most part decent Victorian pitch-pine, with the exception of a discordant section of oak inserted in 1962.</p> <p>The cathedral is nicely sited at the river crossing, with the Lagan running alongside the graveyard. There are some good tombs. But some hideously inappropriate garage buildings have been allowed to sprout at the foot of the graveyard - who permitted this, and why?</p>	
15.	FIRST DROMORE UNITARIAN CHURCH, Rampart Street		<p>A broadly-based stuccoed church, built in 1801, but its present external appearance of about 1840; quoins and a very wide broken pediment carried on double pilasters; segmental-hooded doorcase with a sort of semi-Venetian window above it. Interior T-form, with box pews, panelled gallery on slim pillars, ceiling rosette.</p>	Mulligan, p. 49.
16.	DROMORE CASTLE	B	<p>A stone tower-house, T-shaped, possibly that built to protect the Bishop by his brother-in-law William Worsley in 1610; overlooking the cathedral and the river crossing. The castle is in very poor order - it has been used as a store-house - and both its neighbours have rested their elbows on its stones: the Iveagh Unionist Association's paint-shop props it at the lower side, a terrace of houses actually embraces within its roof part of the corner of the castle on the upper.</p>	A.S. p. 233 Mulligan p. 30.
17.	CASTLE STREET	G	<p>Castle Street itself is an attractive dog-legged lane, with considerable group value; apart from the Castle, its buildings comprise, on the south side of the street:</p> <p>Nos. 3, 5 and 7, two-storeyed whitewashed small houses, late 18th or early 19th century with some Georgian glazing; and on the north side:</p> <p>A bumpy little terrace of small stuccoed houses, incorporating on the curve the Castle Bar which possesses a fine naive engraved glass window of a much grander castle, approached by a solitary knight on horseback; the terrace unexpectedly terminates in Mulgrew's, a very tall three-storey rendered house with quoins and Regency-style glazing.</p>	
18.	MEETING STREET and CIRCULAR ROAD	G	<p>An exceptionally good large group of buildings, terraces of modest but attractive two-storey houses climbing up a steeply-curving hill. They are in very poor order and lack modern amenities, but would warrant renovation, for this is one of the best places left in Ulster to catch the flavour of the late 18th or early 19th century outskirts of a small textile town.</p> <p>The group comprises:</p>	
	MEETING STREET Nos. 24-26	B	<p>A good pair of larger houses, three storey, one of two bays and one of three, with glazing-bars complete, of well painted stucco, the ground floors rusticated; No. 24 has an arched doorcase with Tuscan columns.</p>	
	NOS. 30 to 70 (south side) NOS. 35 to 89 (north side) Meeting Street	B	<p>Attractive small houses, many white-washed, some ochre-washed, with some good detailing (glazing bars and coach-arches), exceptionally unspoiled in appearance.</p>	
	NOS. 1 to 9 Circular Road	B	<p>A curious large strangely-angled L-shaped three-storey block at the junction of the two streets, now six houses, apparently originally a warehouse, for the block and pulley survive; whitewash over red brick.</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
19.	CIRCULAR ROAD Nos. 11-19, and two similar houses opposite DOWNSHIRE BRIDGE and BRIDGE STREET	B	More good small two-storey houses, whitewashed or ochre-washed. 1885; a granite bridge crossing the river just behind the market square, on the site of the earlier ford, with a curious cantilevered catwalk beside it, ducks and duckweed below; potentially very attractive - the river cleaner than many - but some sorry views of the backsides or buildings.	Mulligan, p. 46.
20.	DROMORE MOTTE	A	Bridge Street is rather a jumble, consisting largely of tall peeling stucco houses in a state of decrepitude, but with one or two more cheerful notes: No. 16 has a cobweb fanlight, it and the Bridge Cafe are pleasant two-storey late Georgian houses with Georgian glazing; No. 12, Preston's, has its shop-front attractively set back behind simple iron columns; its door has some curiously romantic mock-stained glass, portraying an angelic warrior on horseback (twice). A very large and imposing motte and bailey, probably 11th century, on high ground in a loop of the river to the east of the town. "The tall conical central motte (or mound) is surrounded by two ditches, with a broad rampart between, on every side except towards the south where only a single ditch separates it from the more level and rectangular bailey." The ditches are exceptionally clearly defined. There are splendid views of the town, and of this stretch of the Lagan valley, from the top of the mound, where a wooden archery tower originally stood. The approach to the motte up Moat Street is disappointing - a steep S-curve is flanked by small houses similar to, but much more decrepit than, those in Meeting Street. The wireless aerial just beside the Motte inflicts the maximum visual injury on what is otherwise an uncommonly dramatic and extensive historic site.	Dubourdieu, p. 275 A.S. p. 203 U.J.A. 1954 p. 164 A.M.N.I. p.68.
21.	PRINCE'S STREET No. 17		A pleasant enough stucco cottage, with a wide fanlighted doorcase, three-light architraved windows, and two-light dormers with bargeboards above.	
22.	PRINCE'S STREET No. 40, (Rath House)		A nice two-storey stucco house with quoins and glazing bars.	
23.	PRINCE'S STREET No. 38		A funny but charming mid-19th century box of a house, with canted bay windows, and a flat roof behind an ornamental roof-rack of floral ironwork, making a very pleasant silhouette against the sky.	
24.	ST. COLMAN'S (R.C.) CHURCH, Maypole Hill	B	1873; on the site of a small chapel built in the late 18th century on ground made available by Bishop Percy. "A new and handsome Roman Catholic chapel, in the Gothic style, with a lofty spire, has very recently been erected" (1875). An orthodox blackstone church, perhaps by Alexander McAlister, with rather bulging apse, and turret stair to the spire; the spire itself, broached and banded, is of lighter stone on a blackstone base. Inside, there is a good tall high altar of pinnacled and crocketed marble, with matching side altars; the windows are narrow pointed, the arches (on polished marble columns) wide pointed; there are rather agreeable painted lunettes in the spandrels, portraying very hirsute saints - St. Patrick in particular looks just like Father Christmas.	Mulligan, p. 58 Knox, p. 391.
25.	GALLOWS STREET	B	A pair of Regency stucco houses, two-storey, eight-bay, one with a good radial fanlight, and very pretty cast-iron canopy with honeysuckle detailing.	
26.	FIRST DROMORE PRESBYTERIAN CHURCH (Outside town)		1915, by Samuel Stevenson; a very conservative design for this date; lancet windows in threes; blackstone with dressed stone trim. Interior, with columns threaded through the gallery, supporting pointed arches; angled pews. This building superseded an older church, which itself had superseded a thatched T-shaped 17th century building.	1914 IB p. 230.



a



c



b

Dromore

- a *Mill-workers' houses in Meeting Street (No. 18)*
- b *Dromore Castle (No. 16)*
- c *St. Colman's church (No. 24)*
- d *Market House (No. 1) and Market Square at the turn of the century*



d

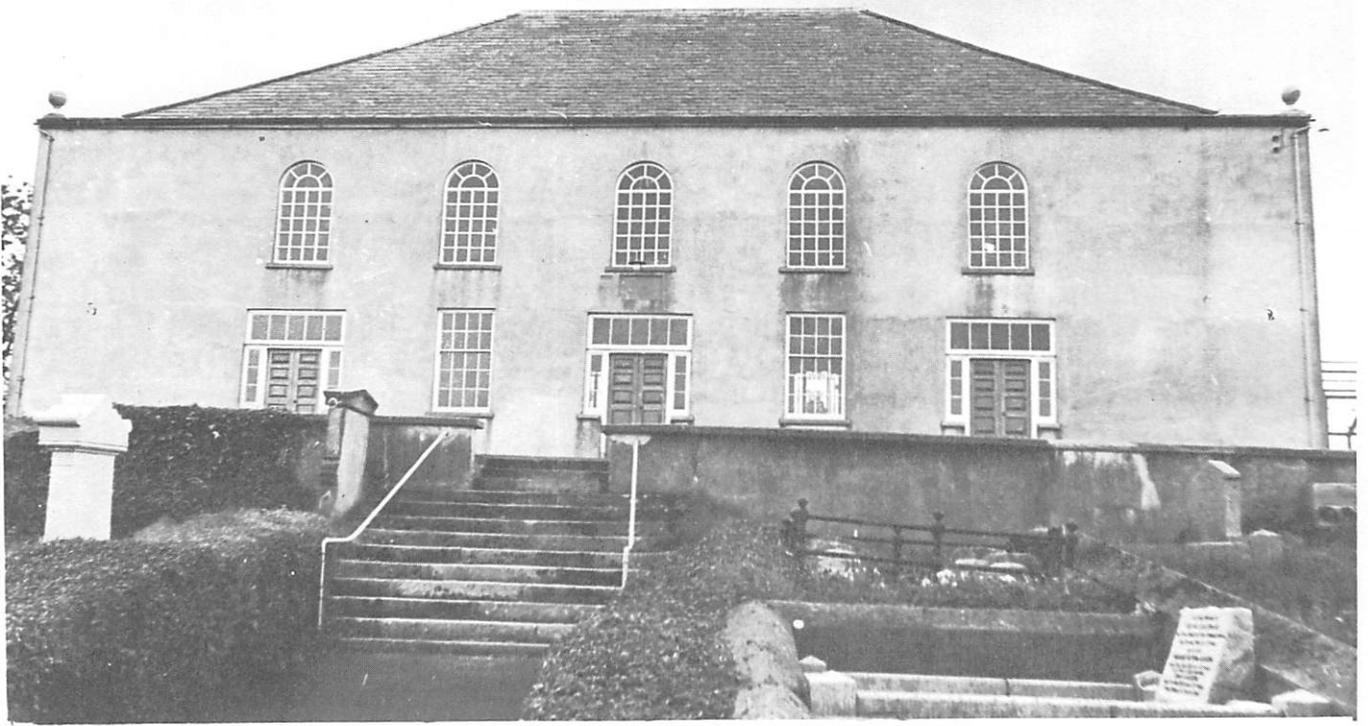
DROMARA

A small upland settlement on the northern slopes of Slieve Croob, really no more than a village, but with some of the attributes of a small market town. Originally this was Magennis territory, but it passed into the possession of the Downshire family, who provided it with a market-house. The youthful river Lagan, which springs from the mountain some three miles to the southward, flows through the town, and there are some charming old bridges; but the town itself pays no attention to the river. Parish church and rectory are at a little distance across the river; there is one Presbyterian church, of little interest, in the town, the other, and the Roman Catholic church, are several miles away. The three main streets of the town, originally of some character though of no special merit, are crumbling under the onslaught of the 20th century. In a pleasant sloping field, between the drumlin and a bend in the river, and just facing the little parish church, a grid of new houses has been built: unhappily, the layout of the estate, in six parallel rows, contributes nothing to the character of Dromara, despite a site which could easily, and at little or no extra expense, have been made delightful. This is a classic example of the inappropriate layout of a housing estate in a rural setting; and matters are made even worse by the siting of an unsightly transformer kiosk and obtrusive poles at the edge of the estate, by the roadside, nearly opposite the church.



The importance of Windows: or, how to make a late-Georgian stone Market House look like a suburban bungalow. The original criss-cross sashes were removed when the building was converted into a Masonic Hall.

No.	Building	Class	Date, Type, Architect, etc.	References
1.	ST. JOHN'S (C. of I.) PARISH CHURCH	A	<p>1811; perhaps the rebuilding of a ruined 17th century church. An inscription in a lozenge over the door - "Restructa AD 1811 T. Percy D.D. Ep^s H.E. Boyd A.M. Prebs." "The Church is a small handsome edifice, with a tower and clock in good repair, built in 1811, at the expense of the parishioners". (Lewis)</p> <p>The tower is uncommonly attractive, of random black-stone, three-storey; round-headed door in granite surround, with lozenge above it; round-headed windows; and quatrefoil; with granite string-courses. Facing the town there is a large and ornamental clock face. The tower is topped by four uncommonly pleasing lugs, somehow a bit rabbit-eared; tall, slim, narrow, Irish pyramids terminating in slightly swollen finials. The north transept was added before 1833, the south transept after 1859. The east end of the church has been rather unhappily plastered. All the windows have pleasant small diamond panes.</p> <p>The view of the church from the town is largely obscured by the modern concrete-and-reeded-glass church hall, a necessary amenity which could have been either better designed or better sited.</p>	A.S. p. 325 Lewis I p. 503.
2.	DROMARA HOUSE (Former Rectory)	B	<p>1821; possibly by James McBlain, more probably by Charles Lilley; but very evidently from Lord Downshire's stable of local architects. An attractive L-shaped house, three-bay, two-storey and basement, with hipped roof, the ground-floor windows inset in round-headed recessed arches; three-light doorcase and fanlight; stucco, the ground floor of the entrance front rusticated. The stone outbuildings at the rear include one used as a manor court house, and the basement incorporates a 'black hole' to which the squarson incumbent could consign offenders.</p>	A.S. p. 361.
3.	BRIDGE, Banbridge Road	A	<p>A most attractive three-arch stone rural humpy bridge over the Lagan.</p>	
4.	BRIDGE, Moybrick Road	A	<p>Another, similar but narrower.</p>	
5.	HOUSE, Rathfriland Road	B	<p>A fine three-bay two-storey house, with wide Georgian-glazed windows in architraves, round-headed doorcase, quoins, stucco, very well painted in grey and white.</p>	
6.	HOUSE at junction of Banbridge Road/ Moybrick Road		<p>c. 1820. A pretty little two-bay two-storey stucco house, now semi-derelect, with triple doorcase and triple windows below, Georgian glazing upstairs, quoins, and crude pediments above the upper windows, standing just opposite the wreckage of the attractive stone corn-mill - was this perhaps once the miller's house?</p>	
7.	Former MARKET HOUSE (Now Masonic Hall) Hillsborough Road	B	<p>c. 1830. A very plain simple stone market house; three-bay and two-storey, of some charm, recently much diminished by the insertion of unsuitable modern T-frame windows in place of the old glazing-bars. The original market house on the site dated from 1770, but was destroyed in a great gale in 1829; the new one must have been built fairly soon thereafter. Random black-stone, the quoins and simple architraves of granite, the three market-arches on the ground floor filled in with blackstone.</p>	A.S. p. 405 Lewis I p. 503 Northern Whig, 11 May 1829.
8.	FIRST DROMARA PRESBYTERIAN CHURCH, Ardtanagh	A	<p>1826; a church of uncommon merit, on a lovely site. Two storeys, seven bays wide, with three doorways; the windows above round-headed, the former Gothick sashes recently removed, though they remain in the end wall. Stairs to end galleries masked by the front wall and false windows. Above the central door, a panel inscribed "Remember the Sabbath Day / to Keep it Holy / Erected by subscription 1826 / William Craig / Pastor." The doors have recently been altered. Hipped roof; stone ball finials.</p> <p>Internally charming: double-bowed gallery, carried round three sides, borne on slim wooden columns; a fluted frieze; pretty ornamental panelling on the gallery front. Original box-pews, some with canopies.</p>	A.S. p. 338 Glasgow, passim.



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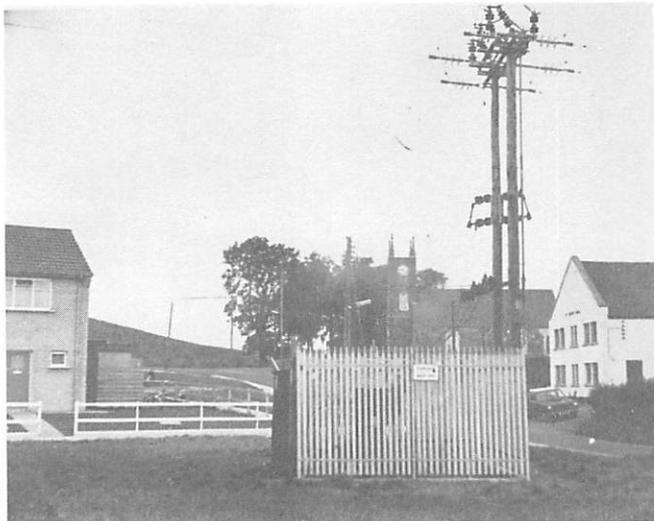
b

Dromara

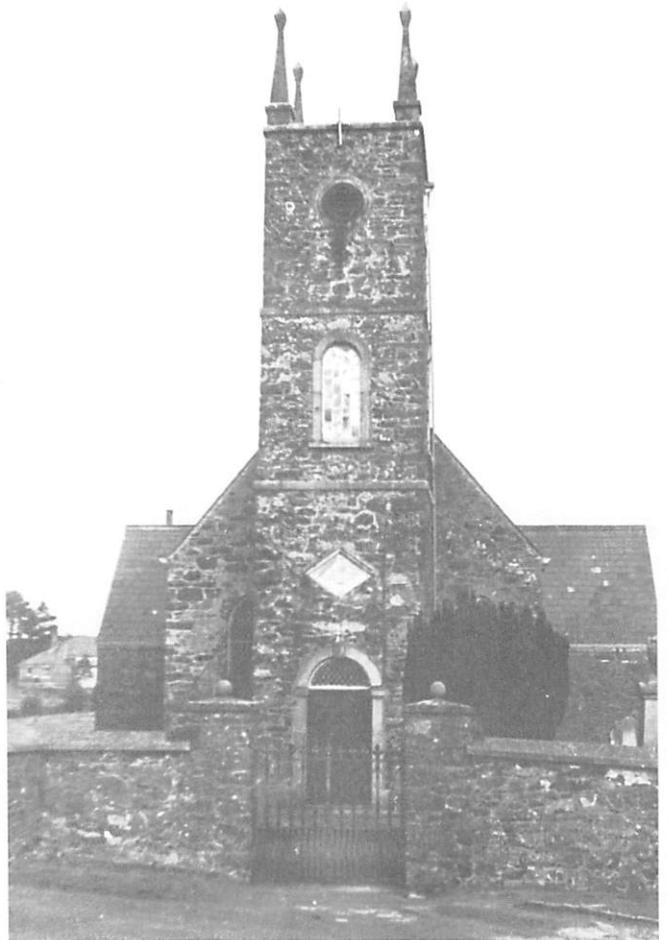
a and b Ardtanagh Presbyterian church, of 1827 (No. 8)
c St. John's parish church of 1811 (No. 1)

d The parish church in its context: badly laid-out public housing; badly sited and designed church hall; hideously sited electricity poles and transformer.

c



d



BALLYNAHINCH,

The town, like Moira, was laid out by the Rawdon family in the first half of the 17th century; the patent of 1641 recited that Sir George Rawdon had built a town and two mills, had repaired the church, and had laid out a large space for markets and fairs. Ballynahinch was the scene of the principal engagement in the rising of the United Irishmen in 1798. Writing five years later, J.M. Johnston, who acted as agent first for the Rawdon family and then for their successors the Kers, remarked that "within these few years there have been about twenty elegant new houses built in the different streets of this town; many of them three stories high. The main street is fifty feet wide ... the town square is 212 feet by 201; the old pavement has been raised, and the square lowered about three feet and gravelled. There are about one hundred houses in the town ..." But by the end of the Battle of Ballynahinch, "sixty-three houses were left gutted, including all the best houses, and sixty-nine including the places of worship were left standing but in a sorry condition, having been wrecked and looted".

In 1802, the town and Montalto House passed into the ownership of the Ker family of Portavo. The Kers, like the Rawdons before them, seem to have taken reasonably seriously the obligations of an improving landlord. By 1831, the town consisted of "a square and four streets, comprising 171 houses, many of which are well built". An "elegant and commodious hotel, in every respect suitable for the most respectable class of visitors", was built by D.S. Ker, Esq., M.P. And the town benefited to some extent, as will be seen, from the proximity of the Spa.

However, in 1818, "even for Ireland, the town was remarkably dirty". It is still rather a seedy and depressing place. This is a great pity; for its layout is unconventional, and full of interest. The central grid is formed by the parallel Main Street and Windmill Street, but the through road skirts this grid on a zig-zag line encompassing curves, hills and hollows. There are interestingly-shaped open spaces at the triangular Fair Green; the Market Square; the old market-place - a patch of tarmac surrounded by concrete posts, corrugated iron and breeze blocks; and the funnel-shaped entrance to Dromore Street. None of these spaces looks as well as it could and should. Even the chestnut trees at the Fair Green are devalued by the ill-sited British Legion hut. Until the recent troubles, the Market Square was clogged with car-parking - quite unnecessary, with the market place less than a hundred yards away - which had the sole merit of masking the deplorable red-brick public convenience astoundingly placed in the centre of the square. A well-thought-out rehabilitation scheme could turn this into a delightful space of cobbles, or lawn, and trees, dominated by the 18th century court house.

The approaches to Ballynahinch are depressing; ribbon development of bungalows, and new housing estates (in themselves admirably laid out, especially at Windmill Hill) have drained the old town centre of most of its vitality. There are several acres of rotting, crumbling and derelict space in the heart of Ballynahinch. Here redevelopment has gone sadly wrong: this is a textbook case of the substitution of new peripheral housing estates for a coherent market-town community. But it is not too late to set this right; a policy of careful infill-building in the centre, combined with the judicious renovation of the sounder older buildings, might well succeed, especially if a major visual face-lift - not only repainting, but large-scale tree-planting and the general up-grading of amenities - were to be undertaken by a determined and energetic local authority. At any rate, the town is far from devoid of civic pride; the local history written by Mr. S. McCullough for the Civic Week of 1968 is outstandingly good amongst studies of this kind in Ireland.



Ballynahinch in 1860: from the grounds of Montalto

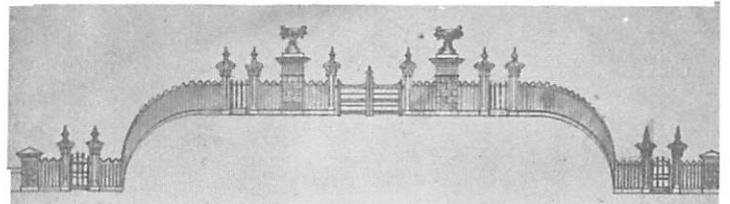
No.	Building	Class	Date, Type, Architect, etc.	References
1.	MONTALTO HOUSE	A	<p>A mansion of the utmost interest and with features of considerable importance, for whose history documentary evidence is extremely scanty; unaccountably ignored by most authorities, including even the Archaeological Survey of Co. Down.</p> <p>The house was built by Sir John Rawdon, created Baron Rawdon in 1750 and Earl of Moira in 1761, who removed the family seat to Montalto, bringing with him a selection of "Exotic plants from all parts of the World from his hot and green houses" at Moira. He "made Montalto his constant residence", "was always planting, improving and embellishing," and "kept two public days, Thursday and Sunday; on Thursdays he always invited the Linen drapers who attended Ballynahinch Market, &c., and on Sunday the clergy of the Parish &c."</p> <p>It seems probable that Lord Moira brought from Dublin the stuccodore and perhaps other craftsmen also who worked for him on Moira House, the Dublin mansion on Ussher's Island built for him at the same period. The surviving descriptions imply that this was a very splendid building; John Wesley in 1775 noted an octagonal room, inlaid with mother-of-pearl, "though not a more grand, yet, a far more elegant room" than any he had seen in England. Unhappily, it was turned into the Mendicity Institution in 1826, when the upper storey was taken off and "the magnificent internal decorations removed."</p> <p>Of the original two-storey Montalto House, only the small and charming sitting-room (known as the lady's sitting-room) remains quite unaltered, though the imposing long gallery may well have been the original entrance hall. The sitting-room ceiling contains plasterwork of the very highest quality, closely resembling that of 20 Dominick Street, Dublin, completed by Robert West in 1758. No other work by Robert West is known outside Dublin, but the attribution can be made with considerable confidence; the date is unlikely to be later than 1765 when the Adam style invaded Dublin. Amidst the fiddle-shaped arabesques there are birds modelled in high relief, a squirrel, and bunches of grapes. At one end of the room is a triple niche, the side-arches framing plaster scallop-shells, the central one containing a curious stucco relief (by a hand other than that of West) of a fox driving a cock harnessed into an odd egg-shaped curricule.</p> <p>All this is on the piano nobile: but it was originally on the ground floor, as will appear. There is no reliable record of the original appearance of the house, though a sketchy glimpse of it appears in the background of Thomas Robinson's large history-painting, 'The Battle of Ballynahinch', now in the National Gallery of Ireland. In 1802 the Montalto estate was acquired by David Ker of Portavo; in the following year it was described by J.M. Johnston: "The house has a plain appearance on the outside, but upon entering it, one is agreeably surprised to see a most magnificent library, finished in the most elegant manner, containing thirty thousand vols, and many good paintings and curiosities. The great hall a spacious room in which are many family portraits, as also in the other rooms and parlour, the ceiling of which and a bed chamber adjoining, are ornamented with various figures &c. in stucco. All the books &c. have been since taken away by Lord Moira; and David Ker Esq. has much improved the house by putting in larger windows, painting, &c. &c."</p> <p>Thirty-five years later the Ker family decided upon further improvement in a striking and unorthodox manner. In April 1837, J. Hill Williams of the Ordnance Survey reported: "Montalto ... was a plain two-storey house, it is now undergoing additions and repairs in the following manner. The house is built on a rock, which Mr. Ker has caused to be excavated round the foundation and under the house, thus forming an under-storey which is supported by numerous arches and pillars." It is possible that this peculiar procedure constituted the aggrandisement of a pre-existing basement, and the lowering of the ground level outside. The new ground floor now contains</p>	<p>P.G. I p. 130 O.S. Memoir, 1837 Johnston, pp. 12, 46, 48, 54 Gilbert, History of Dublin, I, p. 393 C.P. Curran, Dublin Decorative Plaster work Ulster Architecture 1800-1900, p. 16.</p>



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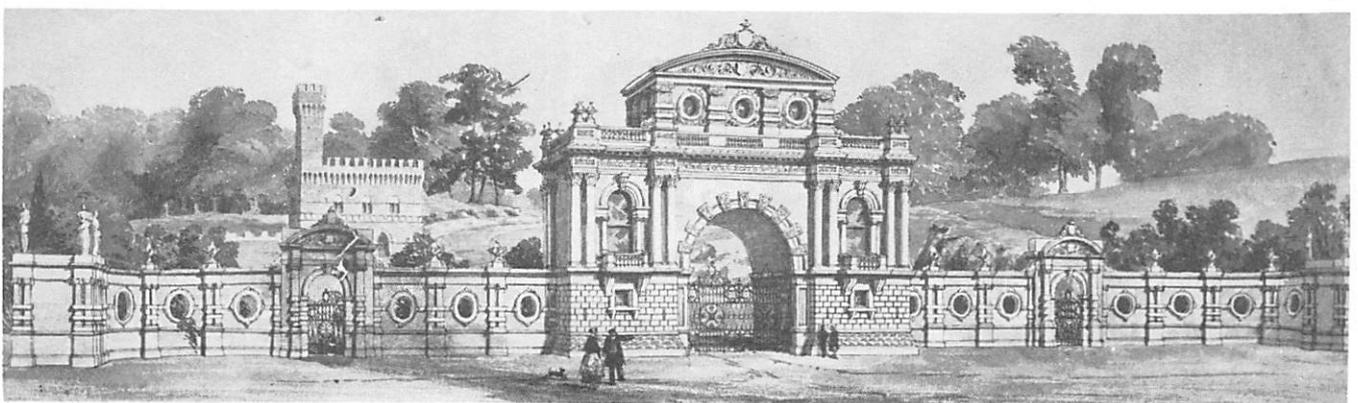


b

Montalto House

- a *The ceiling in the lady's sitting room, attributed to Robert West of Dublin, of about 1760.*
- b *An extravagant design for an entrance archway by Thomas Turner and Thomas Drew, c.1867; mercifully never executed.*
- c *Design for the entrance by William Brown of Ballynahinch, c.1867, pretty much as executed.*
- d *The entrance today.*

c



No.	Building	Class	Date, Type, Architect, etc.	References
			<p>an imposing entrance hall with eight paired Doric columns, flanked by a library and dining room, each with a canted bay window. The new double staircase is rather fussily ornate, and leads to an upstairs gallery running the full width of the house. The detailing of all this work, and that of the ballroom at the rear (demolished in 1952) is in the manner of William Vitruvius Morrison, though there seems to be no documentary evidence. The servants' and kitchen wing at the rear, probably parts of the original house, were also demolished in 1952.</p> <p>Externally, the house is rather an austere grey block, seven bays wide and thirteen bays deep, partly of cut stone and partly of well-matched rendering, with canted bays running up through all three storeys at the centre and at each end of the facade. There is a very modest Doric porch; the pedimented portico added in 1837 is said to have been removed in the Great Famine because neighbouring paupers caused inconvenience to the Ker family by taking shelter under it. In 1910 the house passed to the then Earl of Clanwilliam, whose bride declined to live in the family mansion at Gill Hall on the grounds that it was unduly infested with ghosts. Close to the front of the house, and overlooking the ornamental lake, there is a substantial mound, said to have been built with the spoil from the digging-out of the under-storey of the house, which contains a curious grotto or bath-house. The demesne is extremely attractive; Lord Moira "commenced his great Improvement at Montalto in 1770 (then in the 50th year of his age)" and spent some £30,000 in planting over 100,000 timber trees between that date and his death in 1793. Near the Spa drive is a house with a curious central pinnacled tower: this is said to have been built originally by the Kers as a church, later converted to a school-house, and subsequently enlarged and altered to make a dwelling. Elaborate plans for gateways and lodges were prepared between 1860 and 1867 by George Aitchison the younger, and by the firm of Turner and Drew. Perhaps happily, none of these ambitious proposals (with the possible exception of the gates themselves) was executed; the Ballynahinch entrance remains a severely classical design of festooned urns on blackstone plinths. The curious name of the house has been derived by Mr. Desmond Guinness, perhaps rather fancifully, from Mount Tally-ho. It seems more probable that it sounded agreeably Italianate in 18th century ears.</p>	



No.	Building	Class	Date, Type, Architect, etc.	References
2.	BELFAST ROAD Nos. 43-59		A terrace of nine two-storey whitewashed houses, under a single slated roof, of about 1840, most with Georgian glazing surviving in their ground-floor windows.	
3.	THE FAIR GREEN AND MOURNE VIEW		A pleasant, if scruffy, triangular green space, with ten chestnut trees, but the apex of the triangle spoiled by a green-painted corrugated iron British Legion hut. To the north, Mourne View, a row of decent stuccoed houses, some in need of better painting.	
4.	BELLE VISTA, Mourne View		A single-storey house, of rusticated stucco, pleasantly painted, of about 1845; wide segmental-headed doorcase with Doric columns.	
5.	WINDMILL STUMP, Crossgar Road		1773. On a hill overlooking the town and a Housing Trust estate, the very solid and vertical remains of a windmill; its appearance is more defensible than peaceable; so, a not inappropriate reminder of the battle of 1798, much of whose fighting took place here. The compiler's great-great-grandfather, out on a walk with his nurse when the battle started, lay concealed under a nearby hedge until its conclusion.	I.A. p. 56.
6.	METHODIST CHURCH, Lisburn Street		Inscribed "Wesleyan Chapel, A.D. 1856". Stucco, originally with a rusticated triple-arched front, now masked by a later porch, surmounted by a pleasing little pinnacle at the summit of a steep gable.	
7.	WAREHOUSE, 33 Lisburn Street		Now in poor order, roughcast over stone, this was once rather a good building, three bays, two storey, with peaked gable for the pulley-gear, and a fine stone sill to the loading bay.	
8.	COURT HOUSE, The Square	B	Probably "the large courthouse in the square built by Lord Moira in 1795, now dilapidated" of Lewis in 1837; a four-bay two-storey building set at right angles to High Street. The lower storeys have been plastered and painted (long since) in lemon yellow, but above them is a parapet of dressed blackstone, with a simple pediment in the centre embracing a large town clock; at either end the parapet is crowned by a simple stone pinnacle; the roof is surmounted by a squat kind of cupola - the base square, then louvred openings alternating with haunches, then an octagonal section, then a pyramidal roof surmounted by a large ball. This was cut down early in the present century: originally there was a pleasant domelet supported on eight columns.	Lewis I, p. 108
9.	NORTHERN BANK, High Street	B	The Square itself is potentially a fine space, but very nondescript at present; very nasty redbrick lavatories plonked down in the middle; the houses on the east side still decent, though in much need of planned repainting. Trees here could work wonders.	
10.	From Northern Bank to Post Office, High Street	B	A good tall ornate three-storey Italianate stucco building, with very fine super-curly aedicules and segmental pediments on the first floor, of around 1860, almost certainly to the designs of Lanyon, Lynn and Lanyon, who carried out much good work for the Northern Bank around this period.	
11.	McCoubrey's Shop, High Street	G	A pleasant terrace of three-storey stucco houses, some with their original glazing bars: none in the least distinguished, but these houses give a certain character and dignity to the town. The house beside the post office has a pleasant tall narrow Doric doorcase with a good fanlight.	
11.	McCoubrey's Shop, High Street	B	A handsome tall three-storey stucco block, with a balustrade at the roofline, and an intriguing series of twelve windows set in a continuous cast-iron arcade above the shopfronts; a tall and ornamental doorcase with exotic fruit in the brackets; vermiculated quoins; unfortunately seriously damaged by explosion in 1973, and as yet unrestored.	

No.	Building	Class	Date, Type, Architect, etc.	References
12.	From DAVIDSON'S to R.C. CHURCH, Church Street	G	A very ordinary, yet very seemly, stucco two-storey terrace, incorporating some nice shopfronts, coach arch, and one Doric doorcase.	
13.	ST. PATRICK'S (R.C.) CHURCH, Church Street	B	Externally, a curious mixture; the older parts stuccoed, with round and round-headed windows; a very square black-stone tower with corner pinnacles and a diagonally-placed spirelet with patterned slates: the date is inscribed high on the tower, but an essential numeral has fallen off; so that it reads 18.6; the missing numeral is another 6. The tower and transepts were added in this year to designs by W.J.Barre; the gallery is some 30 years later. Outside, ornate green-painted ecclesiastical iron railings, gates, pillars, and lamp-standards - the latter with improbable and unsuitable modern mushroom tops. Internally, of vastly greater interest: this must be one of the very few large Catholic churches in the North built in the classical style before emancipation. The Catholic population of the area has always been large; the original church was built here in 1807, but wrecked by the Big Wind of 1839. It was rededicated in 1843. The coved ceiling is borne on segmental arches carried by pairs of fat classical columns. The rose windows in the north and south transepts have quatrefoil openings filled with richly coloured panes of Victorian glass - deep red, blue, and yellow. There is an excellent multi-pinnacled high altar of Caen stone, painted. Under the stairs to the gallery is a tiny baptistery with charming gilt lettering and cherub's head.	McCullough, p.107 D.Dunlop, life of W.J.Barre.
14.	MAGHERADROLL (C. of I.) PARISH CHURCH, Church Street	B	Lord Moira "built a church in 1772, which having fallen into decay was, taken down in 1829, and a new edifice was erected on its site, towards which £850 was granted by the late Board of First Fruits; the Tower and spire of the old building remain on the west side of the present church." The spire of 1772, of dressed freestone with pinnacles, is very pleasantly proportioned, and has a nice ogee doorway at its foot. The tower, like the church of 1830, has been rather disagreeably rendered. A second aisle was added in 1870: it is disconcerting both internally and externally. From outside, the addition presents three bays of harsh blackstone to the road. Internally, it has badly upset the proportions of the church, which is now almost square; and all the lighting comes from the curious lollipop-diaper glazing pattern in the new wall. The old south door has uncommonly pleasant detailing. At the rear of the church, there is a very good stone-walled esplanade, with six good lime trees, commanding the river-valley and the Montalto woods.	Lewis I p. 109 McCullough, p.105 Atkinson, p. 172.
15.	HOUSE, Newcastle Road		Set back behind large trees, a five-bay two-storey quoined house of stucco, perhaps late 18th century, with an excellent broken-pedimented and fanlighted doorcase - alas, the pilasters have recently been removed from the doorcase and inappropriate modern window-frames have been inserted in the ground floor.	
16.	BALLYNAHINCH MILL, Newcastle Road	B	A fine range of blackstone buildings standing close to the bridge at the river crossing. The mill itself is of three storeys, with brick dressings; carved in the key-stone "D.Ker 1816"; the breastwheel is still in place. Just beside it, a scutch mill dated 1820; and a square tapered redbrick chimney.	I.A. p. 47.
17.	CARLISLE'S SHOP Dromore Street	B	1914; originally Coulter's; by Hobart & Heron, architects, of Dromore. A most attractive facade, tiled but recently painted over, incorporating a charming three-dimensional ox's head and a pair of basso-relievo ram's heads. Originally, "the front was in dark green ceramic brick to the line of the capitals, above it in biscuit-coloured terra-cotta, all by the Middleton Fireclay Works of Leeds."	1914 I.B. p. 159.



a



b



d



c

Ballynahinch

a and b *The court house of 1795 (No. 8), before and after decapitation, and the erection of an intrusive lavatory in the Square.*

c *Second Presbyterian church (No. 18)*

d *Magheradroll parish church (No. 14)*

e *Northern Bank, High Street (No. 9)*

f *St. Patrick's church (No. 13)*



e



f

No.	Building	Class	Date, Type, Architect, etc.	References
18.	SECOND PRESBYTERIAN CHURCH, and adjoining SCHOOLHOUSE (now No. 17 Dromore Street)	A	<p>An extremely pleasing group of blackstone buildings in a restrained classical vernacular style. The church has a very tall recessed-arch entrance, with a circular window inset in the arch above the door; above this, an incised lozenge "Second Presbyterian Church built A.D. 1841"; the sides with round-headed radially-glazed windows; all the squared stonework of good quality. Attractive wrought-iron gates and railings. Interior completely modernised in 1971.</p> <p>The schoolhouse next door is in a similar style, though the blackstone is random laid and unsquared; again, round-headed windows radially glazed; the central bay projects; the lower floor seems to have been the school master's house, access to the large school-room on the upper floor being by way of an attractive stone-walled ramp. Well-cared for, and recently very thoroughly repainted, but the choice of purple paint was perhaps rather anachronistic.</p>	
19.	FIRST PRESBYTERIAN CHURCH, Windmill Street	B	<p>1751. A T-shaped building, externally rendered. There is a raked gallery in each arm of the T to which access is obtained by a door, surmounted by a round-headed window, at the top of an external staircase paved with granite slabs. The ceilings are low and rather roughly coved; the apex of the vault masks the top of the gallery window in each case; the galleries are carried on cast iron columns, and the pewing throughout is of early Victorial deal; so that it would seem that the ceilings (apart from the central feathered rosette) are original, but the three galleries and their outside staircases were early 19th century additions. There is a clock conveniently placed in the gallery opposite the pulpit.</p> <p>The north gable contains an incised plaque "Reverence my Sanctuary This House was Built Ann Dom. 1751. The Rev. John Strong Minister." The old graveyard, with sunken walks between stone retaining walls, is very pleasant; there is a particularly good sunken mausoleum, with a stove-like iron door and fine railings, inscribed for Wm. McCally, 1845: it resembles a simple dressed-stone model of a windowless cottage, with a stone oriflamme in place of a chimney.</p>	

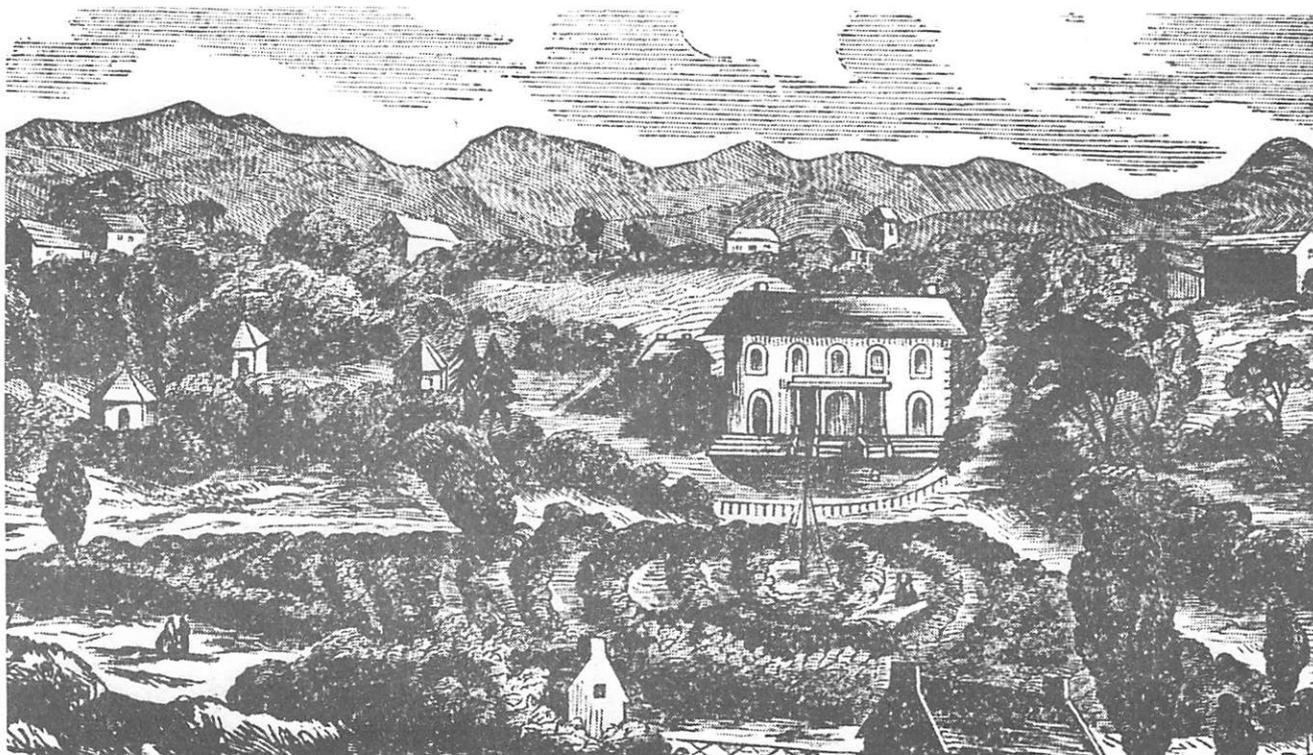


THE SPA

The existence of medicinal wells at the Spa seems to have been known at any rate since the early 18th century; Harris, writing in 1744, recounts the case of a dissenting minister, over-run with leprous-like eruptions on the skin, which had rendered his joints so rigid, that he could neither hold his bridle nor feed himself; but who returned home supple and clean, after having drunk the Spa water and bathed in it for a month. Harris also remarks: "It is a very clear Water, and withal very cold, of a very disagreeable Taste and Smell, like the sulphureous Waters of Aix-la-Chapelle, or like the Water that has been used in scouring a fouled Gun. The quantity of this water commonly taken is from three Pints to three Quarts; some it vomits, others it purges."

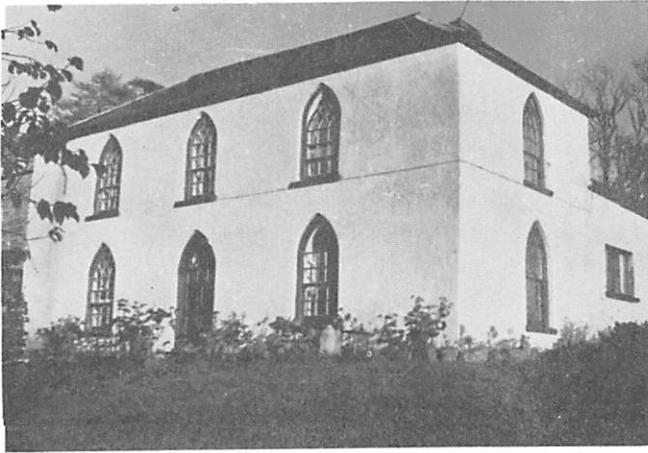
Despite this somewhat off-putting advertisement, the Spa (properly pronounced, in the 18th century manner, the 'Spaw') enjoyed considerable popularity as a resort between about 1770 and about 1914. The season ran from May till October; some hundreds of fashionable patients repaired there each year; "the company assemble on the walks about 8 o'clock, and again between one and three, for the purpose of drinking the waters." In 1861, "Abundant and comfortable accommodation for all classes of visitors is to be found within a moderate distance of the springs, at charges varying from 10s. or 15s. to £3 a week" - a surprisingly wide range, indicating that this was not only the resort of the gentry and merchants.

An attractive, though now rather down-at heel, group of buildings survives at Spa crossroads. Alas the triangular formal garden - variously denominated the Maze, Labyrinth, or Puzzle Walks - has been allowed to deteriorate, though the lay-out is still (just) decipherable on the ground. The majority of the houses in the district, which used to cater for the lodgers and invalids, have been altered so as to be now unrecognisable: only White Park House and Echo Hall retain their original character. The Mid Down Area Planning Statement of 1972 recommended that 'consideration should be given to the establishment of a health centre at Spa incorporating the restoration of the chalybeate water springs, maze and Assembly Rooms.' This would be an imaginative and very worthwhile venture.



The Spa about 1860, showing the Assembly Rooms before they lost their portico; the Maze in its pristine state; and three little octagonal pump-houses.

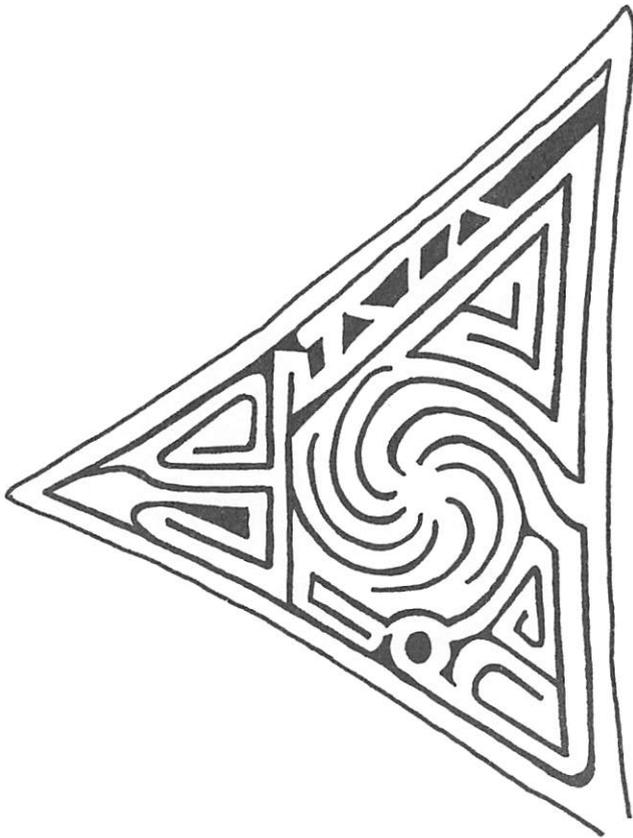
No.	Building	Class	Date, Type, Architect, etc.	References
1.	THE ASSEMBLY ROOMS	A	An extremely attractive two-storey, five-bay, stuccoed building with a gabled roof; the windows round-headed, inset in semi-circular recesses in the Regency manner; until quite recently, it had a handsome wooden porch with four Doric columns and responds on a platform of four stone steps. The timber of the columns having rotted, the porch has been removed, leaving the facade undignified and naked. Despite the old-fashioned style of this building, it dates only from 1840, in which year it was reported that Mr. Ker was "to build a news-room with a ballroom over, and an attached room for holding mufflings, etc." The upper room still has a certain charm, though it contains little of interest, apart from the opportunity of conjecture as to the nature of the mufflings. Around 1900 the building was acquired by the owners of the adjacent temperance hotel; it was occupied by troops during the 1939 war; became a road-house; and is now a Masonic Hall. There have been some very regrettable lean-to addenda at the rear. It would well repay expert and thorough restoration.	A.S. p. 392 Knox pp. 266-271 McComb pp.115-121 Downpatrick Recorder, 28 March 1840 McCullough pp. 70,71.
2.	PUMP-ROOM	A	"An entirely new house has been erected over the chalybeate well at the Spa ... of wood, of an octagonal construction, beautifully painted, and inside is a metal pump with a wooden stage for glasses and seats for visitors"; 1839. This seems to be the solitary survivor of the three little octagonal pump-houses, like summer-houses, illustrated by McComb; though Know says, "the pump-rooms are <u>two</u> neat octagonal buildings, furnished with Bramah's patent pumps". The two original pumps have been installed, side by side, in the surviving pump-room where they are surrounded by simple benches; each bears a plate inscribed "erected by David Ker Esq./1810/J.Bramah & Son Fec. London". These, unfortunately, no longer work, the use of the springs having been ironically forbidden on grounds of public health. Joseph Bramah was the notable inventor, and plumber-in-chief to the gentry, who patented the flushing lavatory as it is still used today.	Downpatrick Recorder, 10 August 1839.
3.	ASSEMBLY ROOM HOUSE	A	A charming small house, at the rear of the Assembly Rooms and facing in the opposite direction, of two storeys and three bays, windows and doors alike Gothick-pointed with a hipped roof, built for the caretaker of the Assembly Rooms and evidently contemporaneous, but in a very different style.	
4.	MAZE	B	"The far-famed Labyrinth, where the young can disport, and the aged moralise". Now an almost shapeless jungle, the Puzzle Walks laid out for the entertainment of the patients and visitors, presumably in the early years of the 19th century, have not passed beyond the point where they could be replanted and refurbished.	McCullough p.65.
5.	ECHO HALL	A	A fine large late-Georgian house, two-storey, of white-washed rubble; the central block of five bays, with a Venetian window in the centre; subsidiary wings of one bay each with crude modillions; hipped slated roof.	A.S. p. 392.
6.	WHITE PARK HOUSE, AND OUTBUILDINGS	B	The house comprises a large double cube of two storeys and five bays, roughcast, with glazing bars complete, a three-light window above the porch, and a very wide segmental-headed doorcase with radial fanlight and four engaged Ionic columns; all dating probably from around 1830. The outbuildings at the rear are very substantial indeed: a two-storey range around two sides of a quadrangle, the rear of no less than 21 bays, the side of 11 bays, the upper windows louvred; the east side of the yard occupied by a scutch mill with a square brick chimney-stack. "The most imposing manufacturer's premises in Co. Down", says Dr. Green. Here also, in 1861, a Mrs Milliken established a seminary for young ladies "under whose highly efficient superintendance it is becoming wively and deservedly popular".	I.A. p. 392 McComb p. 116.



c



a



d

The Spa

- a *The surviving pump house (No. 2)*
- b *The Assembly Rooms, recently shorn of their portico (No. 1)*
- c *Assembly Room House (No. 3)*
- d *"Plan of the Puzzle Walks at the Spa" (No. 4)*
- e *Magherahamlet church (No. 7)*

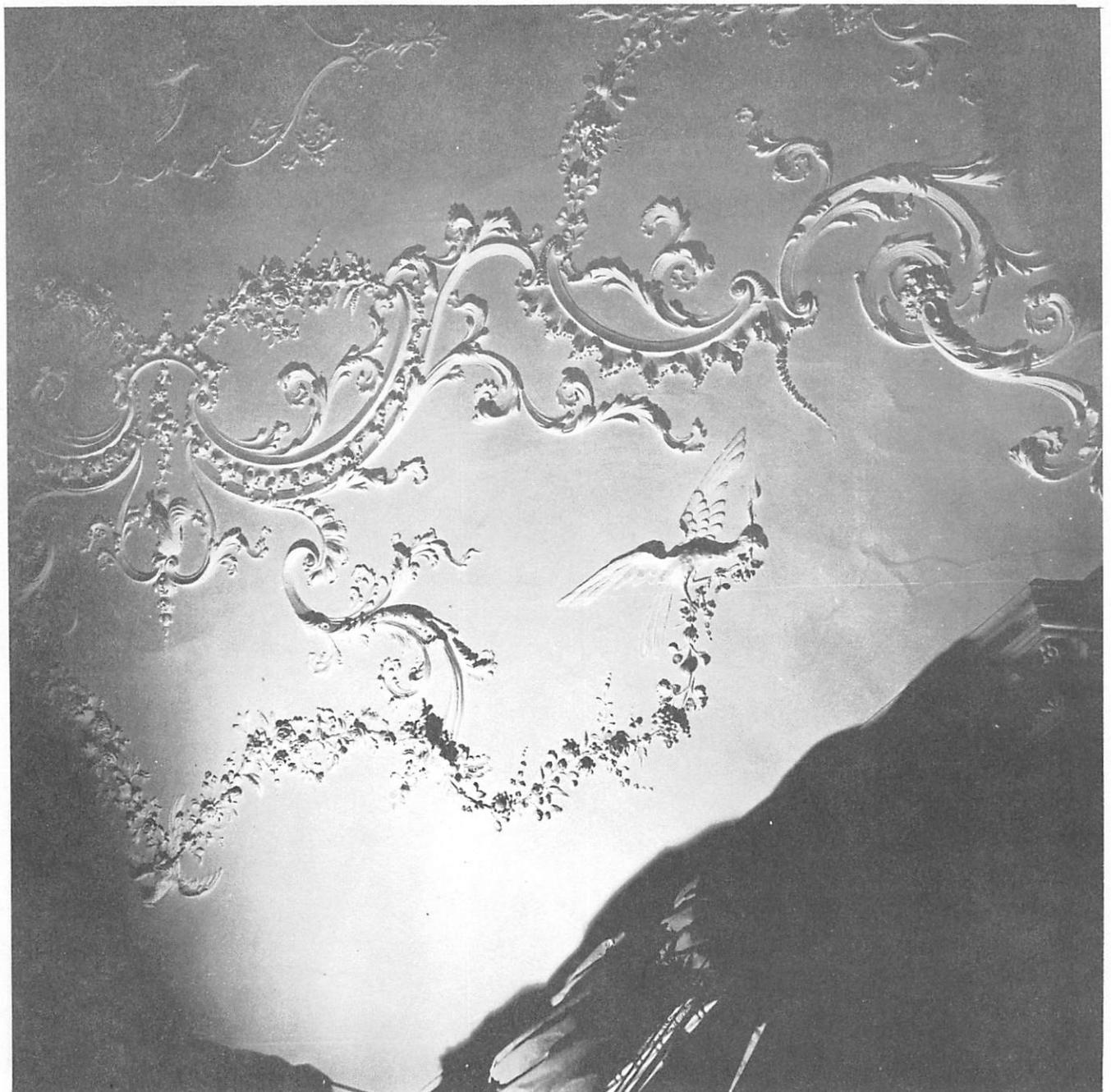
b



e



No.	Building	Class	Date, Type, Architect, etc.	References
7.	MAGHERAHAMLET (C. OF I.) PARISH CHURCH	B	1815; said to have been built to suit the convenience of visitors to the Spa; a very pleasing naive rustic church, nicely sited overlooking a little lake. The square rubble tower, fortified, with corner pinnacles, terminates unexpectedly in a little slated spirelet with a wooden finial. The nave is of whitewashed rubble; the chancel of 1870 is an addition in rather grim blackstone; it might have been better to whitewash this too, and thus unify the building. The timbers of the interior have been grained a surprising pale colour, but it is nonetheless quite pleasing.	Atkinson, p. 174



Birds, grapes, roses, arabesques; ceiling at Montalto

No.	Building	Class	Date, Type, Architect, etc.	References
DRUMANESS				
<p>A small mill village which has grown up around the site of an 18th century bleach-green; the imposing flax-spinning mill was built in 1850 and has only recently fallen into disuse. It is surrounded by a cluster of mill-workers' houses, and some more recent public authority housing has been tacked on to the settlement in a rather inconsequential kind of way. However, the broad millpond and the fast stream over the weir and down the race unify this rather unexpected outcrop of the industrial revolution in the middle of green and rural drumlin country.</p>				
1.	MILL BUILDINGS		<p>1850, built by William Davidson in partnership with Thomas Chermside of Belfast. An imposing group; the main block is of 19 bays and five storeys, the top two of red brick, the lower three of random stone, tall and narrow like a great ship stranded in the middle of its rolling countryside; a subsidiary three-storey block at right angles; close to the junction of the two an extremely tall and fine tapered octagonal brick chimney - a work of art in its own right. Unfortunately now undergoing the depressing processes of dereliction and vandalism.</p>	I.A. p. 31
2.	MILL MANAGER'S HOUSE		<p>Immediately next door to the Mill, and so to speak under its lee, a three-bay-fronted hipped-roof stucco house of the same date, with very wide architraved windows, and vermiculated quoins; extending backwards for no less than seven bays.</p>	
3.	HARMONY HILL HOUSE	B	<p>A late Georgian house, presumably the original mill-owner's house; two-storey five-bay - the openings unevenly spaced - Georgian-glazed, with fanlight and Tuscan-columnar doorcase; stucco; the ground floor rusticated.</p>	
4.	Former SCHOOLHOUSE	B	<p>A very nice block of about 1850, random stone with brick dressings; like a small town terrace: segmental-headed windows upstairs: Regency glazing throughout: doorcases of stucco with simplified pediments: two-storey five-bay, with cellars under on the downhill side.</p>	
5.	THE GREEN	B	<p>c. 1850. A short downhill street of worker's houses, two-storey and very narrow, of random stone with brick dressings; more period charm than comfort about them; but capable of modernisation to provide fewer and better dwelling units.</p>	
6.	RED ROW	B	<p>c. 1860. Another terrace of mill worker's houses, this time of redbrick; and of uncommon charm and quality for this date; 19 standard two-storey houses with Georgian glazing complete, the bricks of two colours laid in diaper pattern. The terrace is set at an angle to the mill, and looks out over an admirably laid-out children's playground. It is terminated by a larger stucco house which looks west across the mill-pond over a little stone pump- or boat-house.</p>	
7.	CHURCH (R.C.) OF CHRIST THE KING, Drumaness		<p>1932; P. Gregory. Rectangular blackstone building, three coupled lancet bays on either side of central doorway and porch, dressed stone surrounds to windows and doorways, interior spacious and airy; pleasant stained glass in east window.</p>	



a



b



d

The Spa

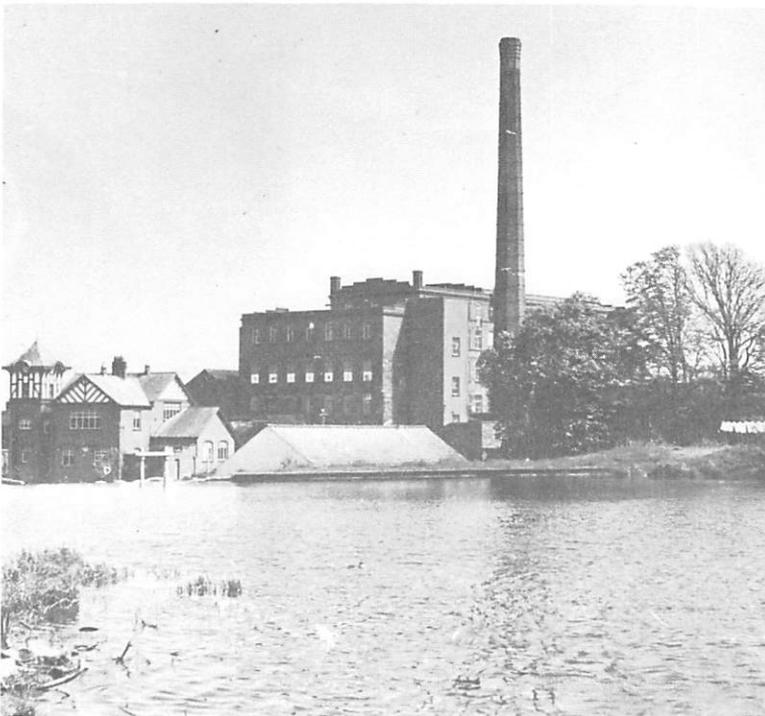
- a *Echo Hall (No. 5)*
- b *White Park House (No. 6)*

Drumaness

- c *The mill, of 1850 (No. 1)*
- d *Corner house, the Green (No. 5)*
- e *The Green (No. 5)*
- f *The school-house (No. 4)*



e



c



f

SAINTFIELD

At first glance, Saintfield seems to be no more than a very ordinary and typical large County Down village. On closer inspection, however, it turns out to have an unusual number of buildings and groups of merit. There is a cross-roads at each end of the main street, which, between the two, climbs and surmounts a gentle hill. The southern side is a more or less continuous terrace of seemly houses and shops; the northern side is attractively broken at intervals - first by the grassy forecourt of the Presbyterian church; then by a little square at Comber Street; then by the open space between the old inn and the market house; then by the parish church, set back behind its row of tall churchyard trees.

Saintfield was, in the first half of the 18th century, "made a town by the care and industry of the late General Price, who began to improve here: opened and made the roads passable from Belfast to Down through it, encouraged linen manufacturers and other tradesmen to settle here, had a barrack fixed for a troop of horse, and promoted the repair of a ruinous, now decent, parish church." The town was the scene of a subsidiary engagement just before the Battle of Ballynahinch, and Saintfield House was briefly occupied by the insurgents.

In 1837, the town consisted of "one long street, intersected by a shorter one, comprising 213 houses, the greater number of which are built of stone and slated." The stone has, in every instance, been rendered or plastered over on the street front; this is a great pity; the backs of a number of houses show how much better it could look were the rendering stripped off and the stonework laid bare. Saintfield would appear to much greater advantage if it could be the subject of a co-ordinated re-painting scheme, and if the shop-fascias, lettering, and window-openings were more in keeping with the character of the buildings. A move in this direction has been started locally, but there is not, as yet, much to show for it.

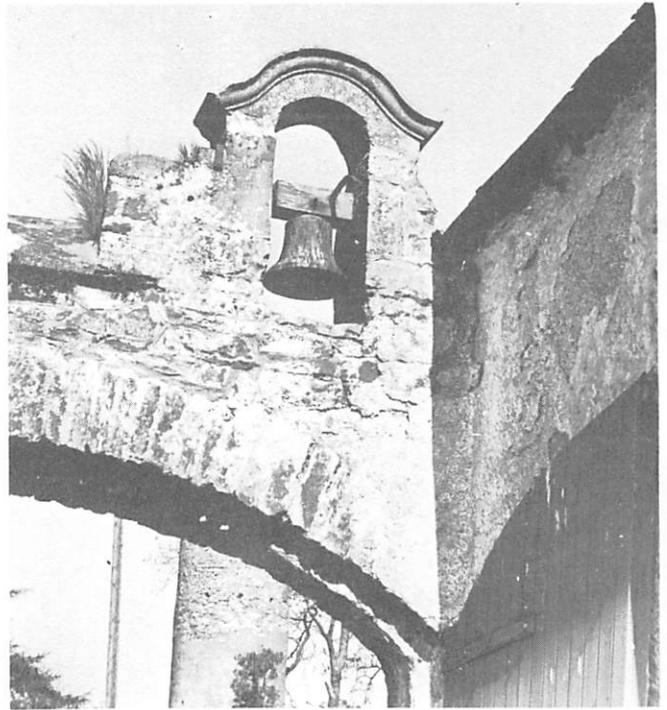


Saintfield Horse Fair at the turn of the century

No.	Building	Class	Date, Type, Architect, etc.	References
1.	SAINTFIELD HOUSE	B	<p>About 1750; a tall plain double-cube house of some interest and considerable charm. Its builder was Francis Price, and it remains in the ownership of his family. According to family tradition, the architect was a Frenchman, but this seems highly improbable; according to Mr. McLelland, the architect was the German Cassels, but this - in the absence of any supporting evidence - seems equally unlikely; in fact, no house could be more typical of the slightly-grander-than-vernacular residence of the Irish country squire.</p> <p>The house proper is of three bays and three storeys, on top of an unusually tall basement, rendered, with strongly-carved stone quoins and eaves-course, but otherwise almost devoid of external ornament. The central doorcase in the entrance front has simple cut-stone pilasters; that in the garden front has a very plain carved architrave. The Georgian-glazed windows have unfortunately been removed from the ground floor of the garden front.</p> <p>To each side of the main block is a subsidiary three-bay single-storey range, possibly an addition of about 1800: the front used to terminate in a pair of formal two-bay two-storey pavilions, with high pyramidal roofs and central chimneys, but one of these has now been demolished.</p> <p>Internally and externally, the house has been altered with much freedom and frequency to meet the changing needs of its owners - the arrangement of partitions, doorways and bath-rooms is bewildering; the convincing Adam-style plasterwork in the ceiling of the front hall was in fact inserted in one of the reshapings of the house about 1900. Despite all these sea-changes, one feels that the house retains intact its original spirit - it was built pragmatically for comfortable family use, rather than for show or ornament.</p>	<p>Map of Co. Down, 1767 Guide to Saintfield House, n.d. McClelland, p.5.</p>
2.	SAINTFIELD HOUSE, FARMYARD	B	<p>The stone farm buildings, much altered over the years, must be either contemporary with, or earlier than, the house. The excellent low arcades of very solid stonework still stand; incorporated in the entrance archway is a curious cote for the demesne bell.</p>	
3.	ROWALLANE HOUSE	B	<p>1861; but built in the style of twenty years earlier. A datestone inset in the wall is inscribed: "AD 1861 / Will Lowry builder/ Masons / Jas Patterson John Dick / James Irvine Samuel Dick / J.R.M. Owner." This was the Rev. John Moore; his family crest, the punning head of a BlackaMoore, is incorporated in a pleasant iron weather-vane. Long, low and rambling, two-storey, of stucco, the house is faintly Italianate and comfortably unassuming. There are very pleasant punched-iron-work balconies of unusual design at the first-floor window-sills. The blackstone yard, tower and outbuildings, though in a different and harsher style, evidently date also from 1861. The extensive gardens and pleasure-grounds were mainly laid out by the late Mr. Hugh Armytage Moore between 1903 and 1955. These now belong to the National Trust and are open to the public. Numerous stone walls, turrets and eyecatchers were added by Mr. Armytage Moore; Mr. John Hanvey, head gardener for many years, recalls the construction of the obelisk of spherical cannon-ball-like stones, gathered from the river-bed at Bloody Bridge, beside the front drive.</p>	
4.	PARISH CHURCH (C.of I.)	A	<p>1776; inscribed stone in the tower, above the doorway: "This Church was Rebuilt 1776, J.H.Clewlow Vicar, Wm Maine Curate, Jn Barnett S.P. Maburnys Wardens, A.Gordon Treas." An extremely pleasing church, with square stone pinnacled tower, set back from the road behind fine mature trees, and backed by an attractive old graveyard with many good memorials. The body of the church is roughcast: there are tall pointed lattice windows. The interior is plain and simple; with a modest gallery carried on two quatrefoil cast-iron columns.</p>	<p>A.S. p. 335.</p>



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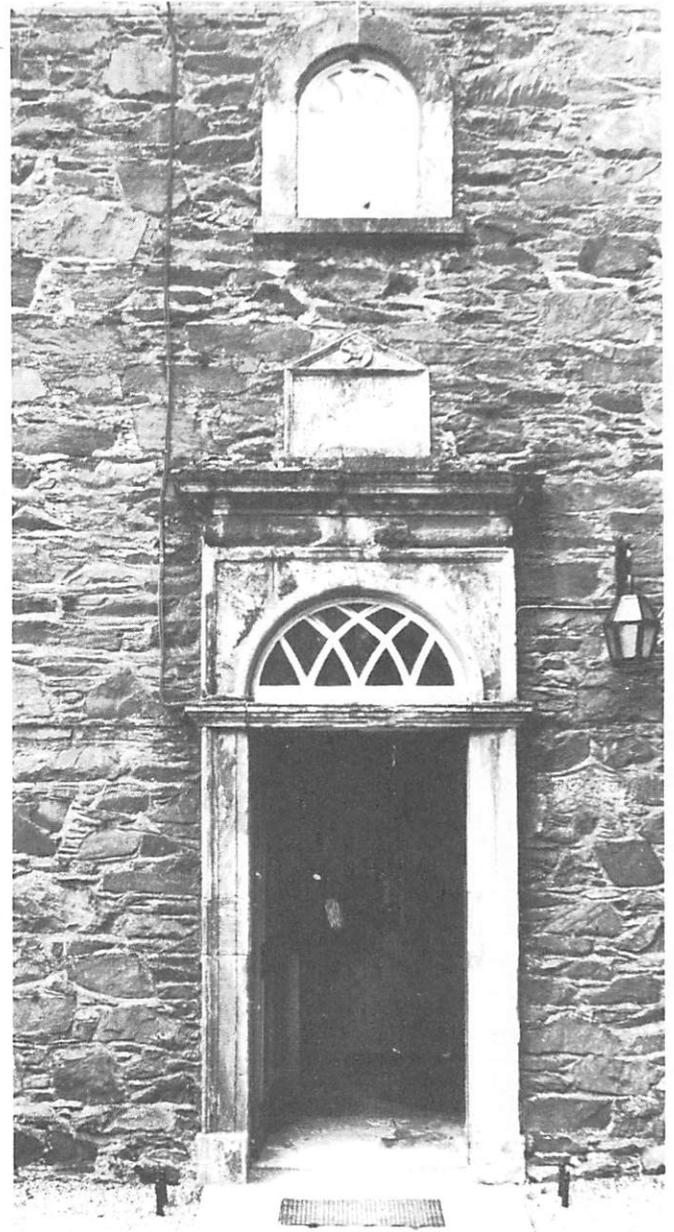


b

Saintfield

- a Garden obelisk (?), Rowallane (No. 3)
- b Bell-cote, farm buildings, Saintfield House (No. 2)
- c Door-case, parish church of 1776 (No. 4)
- d Main Street (No. 15): a fine sturdy Georgian house spoiled by an inappropriate modern shop-front.

c



d



No.	Building	Class	Date, Type, Architect, etc.	References
5.	MARKET HOUSE	A	1803; now used as courtroom and Orange Hall. A very pleasant two-storey three-bay T-shaped building, rendered, with hipped roof topped by a square louvred cupola. A rather tall central pediment; the eaves course ornamented with cutstone flutings and paterae. The three arched openings to the original market-hall on the ground floor have been closed with concrete blocks, but this sad fact is mercifully concealed by the ornamental iron grilles. Above the central arch is an inset stone panel inscribed: 'In usum hujus oppidi viciniqu: hoc / forum venale sumptu suo aedificavit / armiger Nicholaus Price curante / senescalle Joanne McBirnie / AD 1803'. The fowl market opened here at 2 a.m. in summer, thus greatly facilitating the sale by poachers, while it was still dark, of pheasants thieved from the Armiger's adjacent demesne.	A.S. p. 435 Brett, pp.10,77.
6.	Former HOTEL (next to courthouse, N. side of Main Street)	B	1802; the inn built by Mr. Nicholas Price at the same time as the market house. A fine large square block, its cobweb-fanlighted doorway facing the latter; to the street, four bays, a wide and tall central coach-arch topped by a very good original iron lamp-bracket; McRobert's pub (fascia of c. 1840) neatly tucked in at the east side.	Lewis II p. 542.
7.	MAIN STREET, N. side		Reid's, house and shop, four-bay with coach-arch, rendered, with little architraves; a very pretty little shop, with ornately glazed door, of about 1830.	
8.	MAIN STREET, N. side/Comber Street	G	The small square here opening off the Main Street is an unusual and attractive space, though some of the buildings fronting it are without merit; however, the pair of houses (pleasant late-Georgian two-storey stucco) between the square and the Presbyterian Church are important.	
9.	PRESBYTERIAN CHURCH, Main Street		Set back from the road behind an enclosed lawn, with a long strip of green graveyard at the rear. 1777, but unfortunately refronted in the mid-nineteenth century. A rendered facade, incorporating crude pilasters, and topped by a funny little pinnacle.	
10.	MAIN STREET, N. side	G	A group of houses to the west of parish church, extending from the church gate to Dunnan's, comprising: two houses, three-storey, rendered, with quoins and Regency glazing; The White Horse Pub, three-storey, whitewashed, much altered; two three-storey rendered late-Georgian houses with altered glazing; a tall narrow four-bay two-storey rendered house with a pretty triple-light former shop-window; two two-storey rendered houses, with another pretty inset shop-window, this time four-light with segmental heads, of c. 1840.	
11.	LISDALGAN HOUSE (Former Vicarage)	B	"A large and handsome building, erected in 1750 at the expense of the then incumbent"; on a hill at the edge of the village. A fine three-storey five-bay block, with all its original Georgian glazing; a later porch has been added; the side walls roughcast, the front rather unhappily rendered; very nice cobbled yard and glebe outbuildings.	Lewis II p. 453.
12.	TERRACE, South side of Ballynahinch Road		The end house, two-storey stuccoed, has a funny crude log-cabin-Doric doorcase.	
13.	FAIRVIEW	G B	Four two-storey houses, incorporating a garage, of good scale, facing the open space which was formerly the fair green; next to them, an extremely good terrace of four three-storey houses, probably 18th century, rendered, with most of their original glazing bars intact.	
14.	MAIN STREET, South side	G	A large group, comprising all the buildings - coherent and well-scaled, if pretty variously detailed - from the corner of Fairview down to Steenson's, comprising:	



a



b



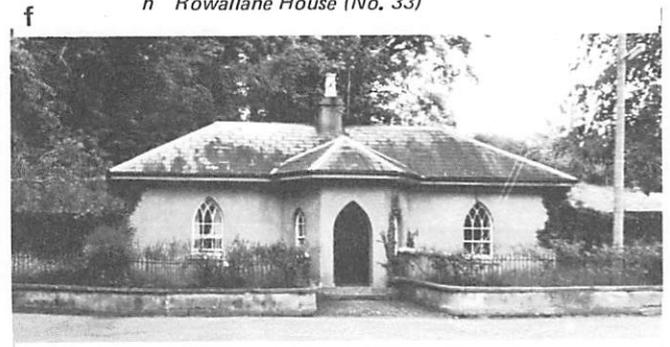
d c



e

Saintfield

- a Presbyterian church, 1770 (No. 9)
- b Former Hotel of 1802 (No. 6)
- c Market House of 1803 (No. 5)
- d Saintfield House, about 1750 (No. 1)
- e School-house, c.1835 (No. 21)
- f Gate lodge (No. 22)
- g South side, Main Street (No. 14)
- h Rowallane House (No. 33)



f



g



No.	Building	Class	Date, Type, Architect, etc.	References
		B	A solid three-storey rendered Georgian house with good three-light doorcase and cobweb fanlight; Three two-storey houses, incorporating a nice shopfront with hooped windows and lozenges on the lintel; Three larger two-storey houses, with two good shopfronts; A two-storey house of c. 1840 with nice architraves; Two two-storey houses, dated 1885, with a very pretty iron column supporting the former shop-fascia, and a nice window-grille; Marshall's shop; McCaughtry's, with nice quoins, well painted;	
		B	A fine tall pair of three-storey stuccoed houses, with central coach-arch and triple windows, most glazing-bars complete; Two three-storey stuccoed Georgian houses, with quoins, architraves, and faceted keystones; Two-storey house; Shamrock House, with pleasant Victorian shopfront; A large three-bay three-storey mid-Victorian stucco house, with good doorcase; Post Office, three-bay two-storey stucco, with glazing bars and a nice console-bracket doorway; Ewarts, similar; Jimmy's/Spar/Kennedy, three-storey late Georgian houses with some Regency glazing.	
15.	MAIN STREET, South side, Hale, Chemist	B	A fine large three-storey Georgian house, with quoins, glazing-bars, and a good Ionic doorcase with Greek-key pattern incised in the lintel; unfortunately a modern shopfront has been inserted with considerable maladroitness.	
16.	MAIN STREET, South side, McMillan		A funny little three-bay two-storey stucco house, with a square arch and good late Victorian shopfront.	
17.	Former BELFAST BANK Crossgar Road/Main Street corner	B	A good two-storey stucco block, five bays, with hipped roof and dormers, of c. 1845; good curly console brackets, vermiculated quoins, pleasant glazing; a good building on a very important site.	
18.	R.C. CHURCH, Crossgar Road		The exterior - Italianate stone with campanile - is rather out of character with both village and site. On closer examination, the detailing of the windows in the campanile is rather good; the interior is simple and pleasant.	
19.	Former RAILWAY STATION, Todd's Hill	B	A pretty little station house, with signal-box of random blackstone with yellow brick dressings, admirably converted into a dwelling house; the garden very attractive; preserved thanks to the efforts of the Belfast & County Down Railway Museum Trust.	
20.	COMBER STREET	B	Terrace of seven very pleasant little two-storey houses, of squared blackstone in Aberdeen pattern with random infilling, many glazing bars.	
21.	Former SCHOOL HOUSE, Comber Street	A	An extremely pleasant school-house of c. 1835 or earlier; probably that built by Nicholas Price; single-storey, gabled wings with nice barge-boards and three-light windows under label-mouldings, linked by three recessed bays with oversailing eaves carried on three arches with slim cast-iron columns. In course of rehabilitation.	Lewis II p. 452.
22.	GATE LODGE, foot of Comber Street	B	A very pleasing little Gothick gate lodge, rendered, with pointed windows and doors, canted porch, wide eaves.	
23.	GLASSDRUMMAN MILL, Belfast Road		1801; a group of whitewashed stone buildings, with a free-standing octagonal brick chimney, beside a mill-pond; built by John McBurney as a flour mill; now a boucherie chevaline. The pond and open space are important.	I.A. p. 45.
24.	GLASSDRUMMAN WINDMILL Belfast Road		1805, also by John McBurney; the prominent stump of a four-storey mill, which ground both meal and flour.	I.A. p. 55.
25.	MISSION HALL, Downpatrick Street		A funny little single-storey three-bay classical front on a tiny scale, with round-headed door and windows; could look fine if well painted.	

ULSTER ARCHITECTURAL HERITAGE SOCIETY



The two gentlemen above are hard at work compiling a List for North Down; print of Rockport House, seat of John Turnley, Esq., by Edward Proctor, 1832.

The interests of the Ulster Architectural Heritage Society extend, in time, from the very earliest structures, through those of the Georgian and Victorian periods, to the very latest in contemporary architecture; and in space, throughout the nine counties of the province of Ulster. Its objects are: to promote the appreciation and enjoyment of good architecture of all periods; to encourage the preservation of buildings and groups of artistic merit or historic importance; and to encourage public awareness and appreciation of the beauty, history and character of local neighbourhoods.

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